Sotheby's EST. 1744

Sotheby's PARIS || HÔTEL LAMBERT UNE COLLECTION PRINCIÈRE 12 OCTOBRE 2022 PF2278

HÔTEL LAMBERT

UNE COLLECTION PRINCIÈRE

II : KUNSTKAMMER

PARIS | 12 OCTOBRE 2022

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UNE COLLECTION PRINCIÈRE

PROCEEDS FROM THE SALE TO SUPPORT THE AL THANI COLLECTION FOUNDATION

II : KUNSTKAMMER

VENTE À PARIS

VENTE I – CHEFS-D'ŒUVRE
Mardi 11 octobre 2022
16h - Lots 1 à 87

VENTE II – KUNSTKAMMER
Mercredi 12 octobre 2022
14h - Lots 101 à 326

VENTE III – A TRAVERS L'HÔTEL LAMBERT
Jeudi 13 octobre 2022
11h - Lots 401 à 753

VENTE IV – LES ARTS DE LA TABLE
Vendredi 14 octobre 2022
11h - Lots 801 à 907

VENTE V – L'ECRIN
Vendredi 14 octobre 2022
14h30 - Lots 1001 à 1218

VENTE VI: VENTE ONLINE
Lots 1301 à 1442

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the property in this
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EXPOSITION

Jeudi 6 octobre
10h – 18h

Vendredi 7 octobre
10 h – 18 h

Samedi 8 octobre
11 h – 19 h

Dimanche 9 octobre
14 h – 18 h

Lundi 10 octobre
10 h – 20 h

Mardi 11 octobre
10 h – 14 h

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THE GREATEST COLLECTOR OF HIS GENERATION

BY ALEXIS AND NICOLA KUGEL

From October 11th to 14th, the incredible collections of the Hôtel Lambert will be brought to auction. Within a short decade, Sheikh Hamad bin Abdullah Al Thani and his immediate family managed to bring the original grandeur back to Hôtel Lambert, located on the tip of Île Saint-Louis in Paris, and with the assistance of the decorator Alberto Pinto, this extraordinary masterpiece of 17th-century French architecture was adorned with treasures of French art and a great number of 18th-century Renaissance objects.

"The first time that I met Sheikh Hamad," remembers Nicolas Kugel, *"was about eighteen years ago. He was elegant and friendly, with a perfect mastery of the French language. He recognised a magnificent vase from the Karl Lagerfeld collection at the gallery, and he immediately purchased it. That was the beginning of a long relationship based on trust. The connoisseur continually enriched his knowledge of furniture and antique art objects, visited museums and exhibitions, and frequented art historians, curators and antiques dealers. With a combination of curiosity and an exceptional visual memory, he is most certainly the greatest collector of his generation (OR – he assembled what is most certainly the greatest collection of its type in a generation)."* The effusive words of the two Parisian antiques dealers, Alexis and Nicolas Kugel, show the excellent standards established for the collections which were amassed over a decade for the Hôtel Lambert.

Sheikh Hamad bin Abdullah Al Thani, today in his forties, has had a passion for the arts since childhood. He owes that to his mother, who first brought him to the Louvre and initiated him to the beauty of French castles. Bit by bit, he learned of 17th- and 18th-century refinements, the hallmarks of goldsmiths, the quality of European porcelain – from Meissen to Vincennes to Sèvres –, and the techniques of Japanese lacquer. His residences in Doha, London and Paris reflect his taste for beautiful objects, and for royal and princely provenances. In addition to his knowledge of objects, the prince has an understanding of the art market and its prices, making his own decisions, in swift succession and backed by substantial financial means. When his family purchased the legendary Hôtel Lambert in 2007, the challenge was considerable. How would it be possible to bring back the former splendour to this dilapidated residence? The task appeared impossible, if only in light of the names of its former owners. Indeed, in 1639, it was Jean-Baptiste Lambert who commissioned the construction and decoration of his mansion to the architect Louis II Le Vau and the painters Eustache Le Sueur and Charles Le Brun. Arranged around a U-shaped courtyard, the superb residence features several adjoining reception rooms and a Hercules Gallery, which heralded the Hall of Mirrors in Versailles. Hôtel Lambert went on to belong to the tax-farmer Claude Dupin, the Marquis of Le Chatelet, the Czartoryski family, the Chilean collector Arturo Lopez Willshaw – who invited his friend Alexis de Redé to live there –, and Baron Guy de Rothschild and his wife Marie-Hélène, who called on the decorators Georges Geoffroy and Renzo Mongiardino. Baron Guy installed the Rothschild collections taken from Château de Ferrières into the comfortable living areas, and established a memorable cabinet of enamels of which the *trompe l'œil* features remain intact today. After the death of Baron Guy, his collections were scattered, including Vermeer's famous *The Astronomer*, (donated to the Louvre). That was when Sheikh Hamad Bin Abdullah Al Thani took the destiny of Hôtel Lambert into his own hands. He launched a colossal restoration project and asked Alberto Pinto to make it into a "family home". Armchairs, sofas, tapestries and rugs were selected to coordinate with porcelain and gold objects to form coherent wholes. *"At Hôtel Lambert*," explains Nicolas Kugel, *"Sheikh Hamad wanted to pay tribute to the Rothschild taste through that unique mixture of precious gold objects, rare furniture and original artwork."* The décor features mounted nautilus shells, Renaissance Limoges enamels, and silver hanaps. In the Hercules Gallery, which is now a dining room, fluted porphyry vases frame the windows overlooking the garden and Seine River. The old magic was brought back to Hôtel Lambert. Twelve years on, the building having been sold, Sotheby's is bringing those collections to auction. A major part of the proceeds benefit The Al Thani Collection Foundation which supports cultural and heritage projects around the world.

Among the approximately one thousand one hundred fifty lots to be offered for sale are pieces with prestigious provenances: Madame de Pompadour, Madame du Barry, Queen Marie-Antoinette, Count Stroganoff, Prince Anatole Demidoff, Richard Wallace, and Antenor Patino, the son of the Bolivian tin tycoon. In furniture, the department director of Sotheby's – Louis-Xavier Joseph – highlights the importance of various pieces: the Bernard I Van Risenburg commode that belonged to Jean-Baptiste Machault d'Arnouville, armchairs by Nicolas Heurtaut, and the occasional table with a palm-shaped pedestal that the King of Prussia gave to the Russian Empress Maria Feodorovna and that remained for many years at Pavlovsk Palace. In artwork, he emphasises the *Portrait of a bearded gentleman* by Jan Sanders Van Hemessen (vers 1540), the *Portrait of Pierre Vincent Bertin* (1685) by Hyacinthe Rigaud, and *The Union of Comedy and Music* (1717) by Antoine Watteau. Among the many French and English gold objects, his top picks include a terrine dish by Jacques-Nicolas Roettiers (1770) that Catherine the Great gave to Count Orlov and a pair of Roman busts from the collection of Carlos de Beistegui at the Palazzo Labia of Venice. *"When we visited Hôtel Lambert with Sheik Hamad*," concludes Alexis Kugel, *"his enthusiasm was palpable. The dense, luxurious, original decoration in this sublime historical setting is a reminder that true collectors continue purchasing even when they run out of space! In a word, it is a treasure collection."* Worth noting are six baroque rock crystal chandeliers of Kugel provenance, two large 17th-century porphyry vases flanked by volutes and female masks, six-branch candelabra attributed to Pierre-Philippe Thomire, a pair of neoclassical lanterns, and two monumental vases thought to be designed by Charles Delafosse. Among the Chinese objects that were brought to France in the 18th century, some of the remarkable pieces include a Ming dynasty celadon vase with an incredible mount from the 1750s by Jean-Claude Duplessis and a pair of vases from the Kangxi period that is adorned with a Rocaille frieze and dragon-shaped handles and topped with a gilded fruit. A microscope attributed to Claude Simeon Passemant and sculpted by Jacques and Philippe Caffieri in a tribute to the union between the sciences and the arts appears to have come straight out of a cabinet of curiosities. Additionally, in keeping with the true Rothschild spirit, the exquisitely opulent array includes a hanap by Hans Hessel, a silver vessel by Esaisas zur Linden, a Limoges enamel dish by Pierre Reymond, the agate and lapis-lazuli "coupes Lebrun", and the "coffret Rothschild" by Hans Jakob Mair decorated with enamel, semi-precious stones, and Lorenz I Biller's silver relief.

LE PLUS GRAND COLLECTIONNEUR DE SA GÉNÉRATION

PAR ALEXIS ET NICOLAS KUGEL

Du 11 au 14 octobre sera dispersée l'incroyable collection de l'Hôtel Lambert. En une petite dizaine d'années, cheikh Hamad Bin Abdullah Al Thani a su rendre tout son éclat à l'hôtel Lambert, à la pointe de l'île Saint-Louis à Paris. C'est dans ce chef d'œuvre de l'architecture française du XVIIe siècle qu'avec l'aide du décorateur Alberto Pinto, il avait installé ses trésors de l'art français ainsi que de très nombreux objets de la Renaissance au XVIIIe siècle.

« *La première fois que j'ai rencontré cheikh Hamad*, se souvient Nicolas Kugel, *c'était il y a une quinzaine d'années. Elégant, sympathique, parlant parfaitement le français, il a reconnu dans la galerie un magnifique vase provenant de la collection de Karl Lagerfeld qu'il a acheté immédiatement. Ce fut le début d'une longue relation de confiance. Cet esthète enrichit perpétuellement ses connaissances en matière de mobilier et d'objets d'art ancien, visitant musées et expositions, et fréquentant historiens d'art, conservateurs et antiquaires. Grâce à sa curiosité et sa mémoire visuelle exceptionnelle, il est sans aucun doute le plus grand collectionneur de sa génération* ». Les mots et les qualificatifs employés par les deux antiquaires parisiens Alexis et Nicolas Kugel prouvent le haut niveau d'exigence pour les collections installées pendant une dizaine d'années à l'hôtel Lambert.

Cheikh Hamad Bin Abdullah Al Thani , aujourd'hui âgé d'une quarantaine d'années, s'est passionné pour les arts dès son enfance grâce à sa mère qui l'emmène au Louvre et lui fait découvrir les châteaux français. Il apprend peu à peu les raffinements des XVIIe et XVIIIe siècles, les poinçons des orfèvres, la qualité des porcelaines européennes, de Meissen à Vincennes et Sèvres, ainsi que les techniques du laque japonais. Ses résidences à Doha, Londres ou Paris reflètent son goût pour les beaux objets, pour les provenances royales ou princières. A son savoir sur les objets, le prince conjugue une parfaite connaissance du marché de l'art et des prix ; il décide seul, rapidement et avec des moyens financiers importants. Lorsqu'en 2007 sa famille achète le mythique Hôtel Lambert, le défi est de taille. Comment rendre à cette demeure fanée son lustre ancien ? Aux seuls noms de ses anciens propriétaires, la tâche peut paraître impossible. En effet, Jean-Baptiste Lambert commande en 1639 à l'architecte Louis II Le Vau et aux peintres Eustache Le Sueur et Charles Le Brun la construction et les décors de son hôtel particulier. Centré autour d'une cour en U, la superbe demeure propose plusieurs enfilades de salons et une galerie d'Hercule, qui annonce la galerie des Glaces de Versailles. Puis, l'hôtel Lambert passe entre les mains du fermier général Claude Dupin, du marquis du Chatelet, de la famille Czartoryski, du collectionneur chilien Arturo Lopez Willshaw, qui y installe son ami Alexis de Redé, du baron Guy de Rothschild et de sa femme Marie-Hélène, qui font appel aux décorateurs Georges Geoffroy et Renzo Mongiardino. Celui-ci installe les collections Rothschild venues du château de Ferrières dans de confortables salons et un mémorable cabinet des Emaux dont les structures en trompe l'œil subsistent encore. Après la mort du baron Guy et la dispersion des collections dont le célèbre Astronome de Vermeer (donné au Louvre), c'est donc le cheikh Hamad Bin Abdullah Al Thani qui reprend en mains les destinées de l'hôtel Lambert. Il lance un colossal chantier de restauration et demande à Alberto Pinto de lui concevoir « *une maison de famille* ». Les fauteuils, les canapés, les tapisseries et les tapis sont assortis aux porcelaines et autres pièces d'orfèvrerie pour créer des ensembles cohérents. « *A l'hôtel Lambert*, explique Nicolas Kugel, *cheikh Hamad a voulu rendre hommage au goût Rothschild, ce mélange unique d'orfèvrerie précieuse, de meubles rares et d'objets d'art originaux* ». On y croise donc des nautiles montés, des émaux de Limoges Renaissance et des hanaps d'argent. Dans la galerie d'Hercule, transformée en salle-à-manger, des vases canelés en porphyre scandent les fenêtres donnant sur le jardin et la Seine. L'Hôtel Lambert a retrouvé sa magie mais, douze ans plus tard, le bâtiment est vendu et les collections sont aujourd'hui dispersées par Sotheby's. Une grande partie des recettes de la vente de la collection sera reversée au profit de la Al Thani Foundation qui soutient des projets culturels et patrimoniaux dans le monde.

Parmi les plus de mille cents lots qui seront proposés à la vente, figurent des pièces aux provenances prestigieuses : Madame de Pompadour, Madame du Barry, la reine Marie-Antoinette, le comte Stroganoff, le prince Anatole Demidoff, Richard Wallace et Antenor Patino, le fils du roi de l'étain bolivien. Pour les meubles, le directeur de ce département chez Sotheby's, Louis-Xavier Joseph, souligne l'importance de la commode de BVRB I de Jean-Baptiste Machault d'Arnouville, des fauteuils de Nicolas Heurtaut, du guéridon à piètement en forme de palmier offert par le roi de Prusse à l'impératrice russe Maria Feodorovna et longtemps conservé au château de Pavlovsk. Côté tableaux, il insiste sur le Portrait d'homme barbu de Jan Sanders Van Hemessen (vers 1540), le Portrait de Pierre Vincent Bertin (1685) de Hyacinthe Rigaud et L'Union de la Comédie et de la Musique (1717) d'Antoine Watteau. Et parmi les nombreuses pièces d'orfèvrerie française et anglaise, une terrine de Jacques-Nicolas Roettiers (1770) offerte par l'impératrice Catherine II au comte Orloff et une paire de bustes romains provenant de la collection Charles de Beistegui au Palazzo Labia de Venise font partie de sa sélection. « *Lorsque l'on visitait l'hôtel Lambert avec cheikh Hamad*, souligne enfin Alexis Kugel, *on ressentait la passion qui l'anime. L'agencement dense, luxueux et original dans le sublime décor historique rappelle que le vrai collectionneur est celui qui achète même quand il n'a plus de place ! En trois mots, c'était une collection de trésors* ». De provenance Kugel, on note une série de six chandeliers baroques en cristal de roche, deux grands vases en porphyre du XVIIe siècle, flanqués de volutes et de masques féminins, des candélabres à six branches, attribués à Pierre-Philippe Thomire, une paire de lanternes néoclassiques et deux vases monumentaux dont le dessin est attribué à Charles Delafosse. Parmi les objets chinois montés en France au XVIIIe siècle, il faut s'attarder sur un vase en céladon de la dynastie Ming avec une incroyable monture des années 1750 de Jean-Claude Duplessis et sur une paire de vases de la période Kangxi ornée d'une frise Rocaille, d'anses en forme de dragons et d'un fruit doré qui couronne le tout. Semblant tout droit sorti d'un cabinet de curiosités, un microscope attribué à Claude Simeon Passemant et sculpté par Jacques et Philippe Caffieri salue le mariage des sciences et des arts. Enfin, pour être tout à fait dans l'esprit Rothschild, un hanap de Hans Hessel, un vaisseau d'argent d'Esaisas zur Linden, un plat en émail de Limoges de Pierre Reymond et les « coupes Lebrun » en agate et lapis-lazuli rivalisent de somptuosité avec le « coffret Rothschild » de Hans Jakob Mair décoré de reliefs en argent de Lorenz I Biller, d'émaux et de pierres semi-précieuses.

HÔTEL LAMBERT

UNE COLLECTION PRINCIÈRE

DEUXIÈME SESSION

LOTS 101 – 326

RENAISSANCE LIMOGES ENAMELS

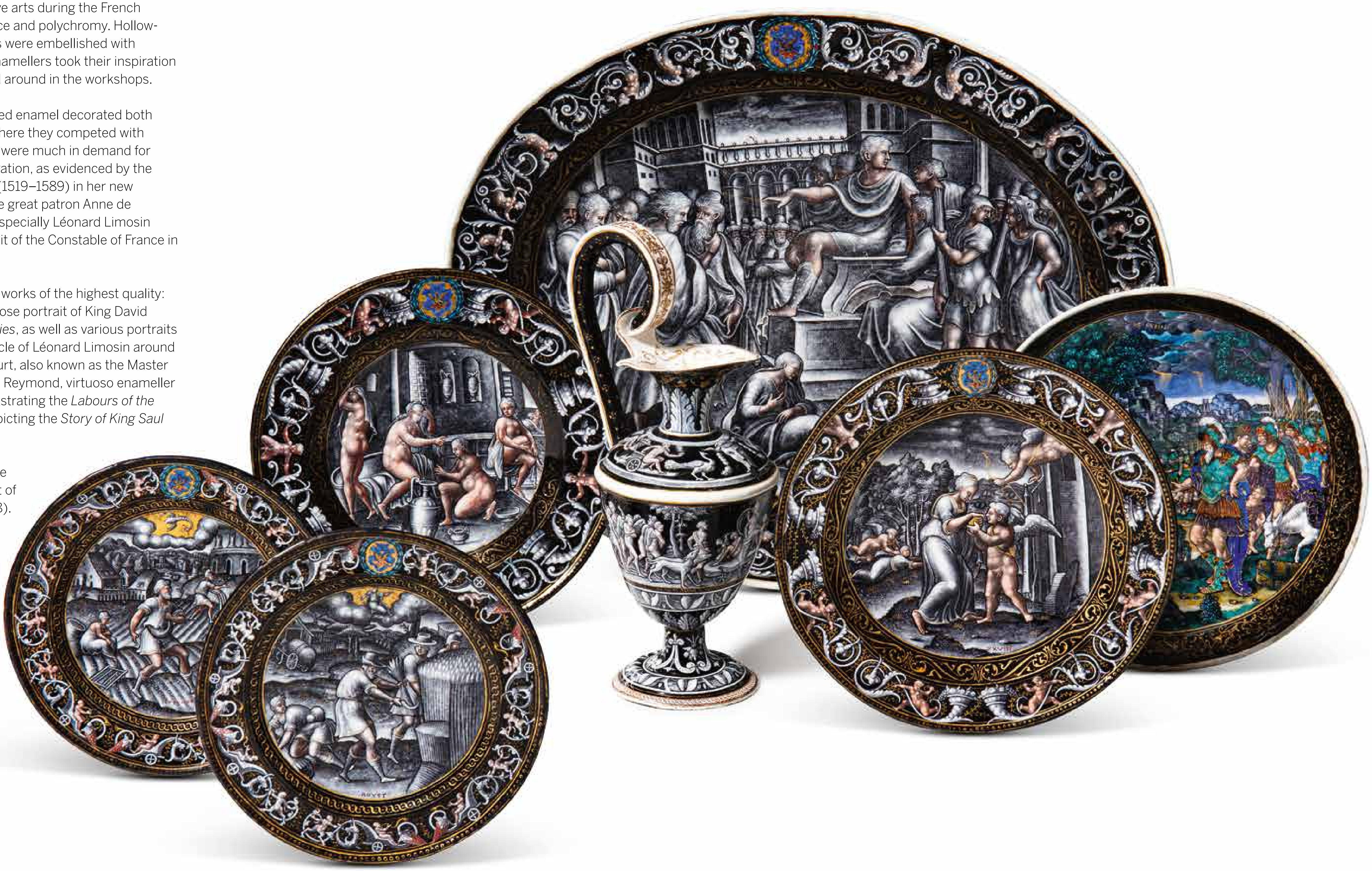
Following in a tradition initiated by the Barons de Rothschild, previous owners of the Hôtel Lambert, the splendid collection of painted enamels displayed in their own dedicated room stands out for its quality and coherence.

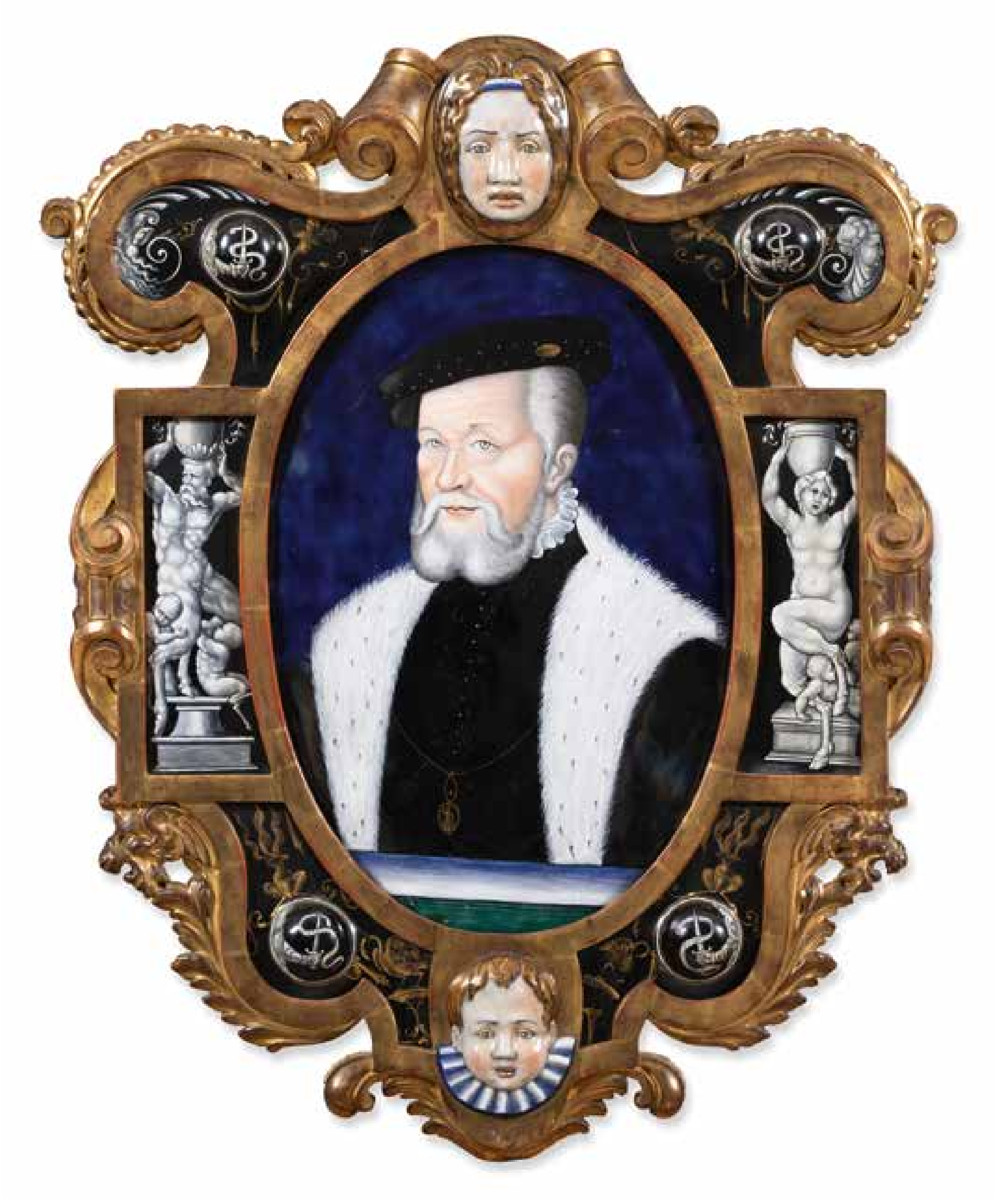
Painted Limoges enamels, mostly produced between 1540 and 1580 – prime examples of the vigorous apogee of decorative arts during the French Renaissance – were much admired for their brilliance and polychromy. Hollow-ware, platters, plates, ewers, candlesticks and bowls were embellished with profane, mythological and religious subjects. The enamellers took their inspiration from the drawings and engravings that were passed around in the workshops.

Too precious and fragile to be used, objects in painted enamel decorated both the private and formal rooms of court dignitaries, where they competed with goldsmiths' work, majolica and carved ivories. They were much in demand for their unique character and the quality of their decoration, as evidenced by the *cabinet des émaux* created by Catherine de Medici (1519–1589) in her new Tuileries Palace, as well as the sustained support the great patron Anne de Montmorency (1493–1567) offered to enamellers, especially Léonard Limosin (1505–1575), who produced the very famous portrait of the Constable of France in 1556 (now in the Musée du Louvre).

The collection in the Hôtel Lambert brings together works of the highest quality: several medallions attributed to Colin Nouailher, whose portrait of King David comes from the celebrated series of the *Nine Worthies*, as well as various portraits of emperors and heroes of antiquity made in the circle of Léonard Limosin around 1550, and several polychrome works by Jean de Court, also known as the Master IC. But pride of place in the collection goes to Pierre Reymond, virtuoso enameller of grisaille, for the set of signed and dated plates illustrating the *Labours of the Months*, as well as two large ceremonial platters depicting the *Story of King Saul and David* and the *Judgement of Moses*.

Five pieces from the famous service belonging to the Chaspoux de Verneuil family, marked with their coat of arms, belong to the Al Thani collection (lots 114 - 118).





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PORTRAIT EN ÉMAIL PEINT POLYCHROME À REHAUTS D'OR DU CONNÉTABLE ANNE DE MONTMORENCY, DANS UN CADRE EN BOIS DORÉ INCRUSTÉ DE HUIT PLAQUES EN ÉMAIL, LIMOGES, XIXE SIÈCLE, D'APRÈS LÉONARD LIMOSIN

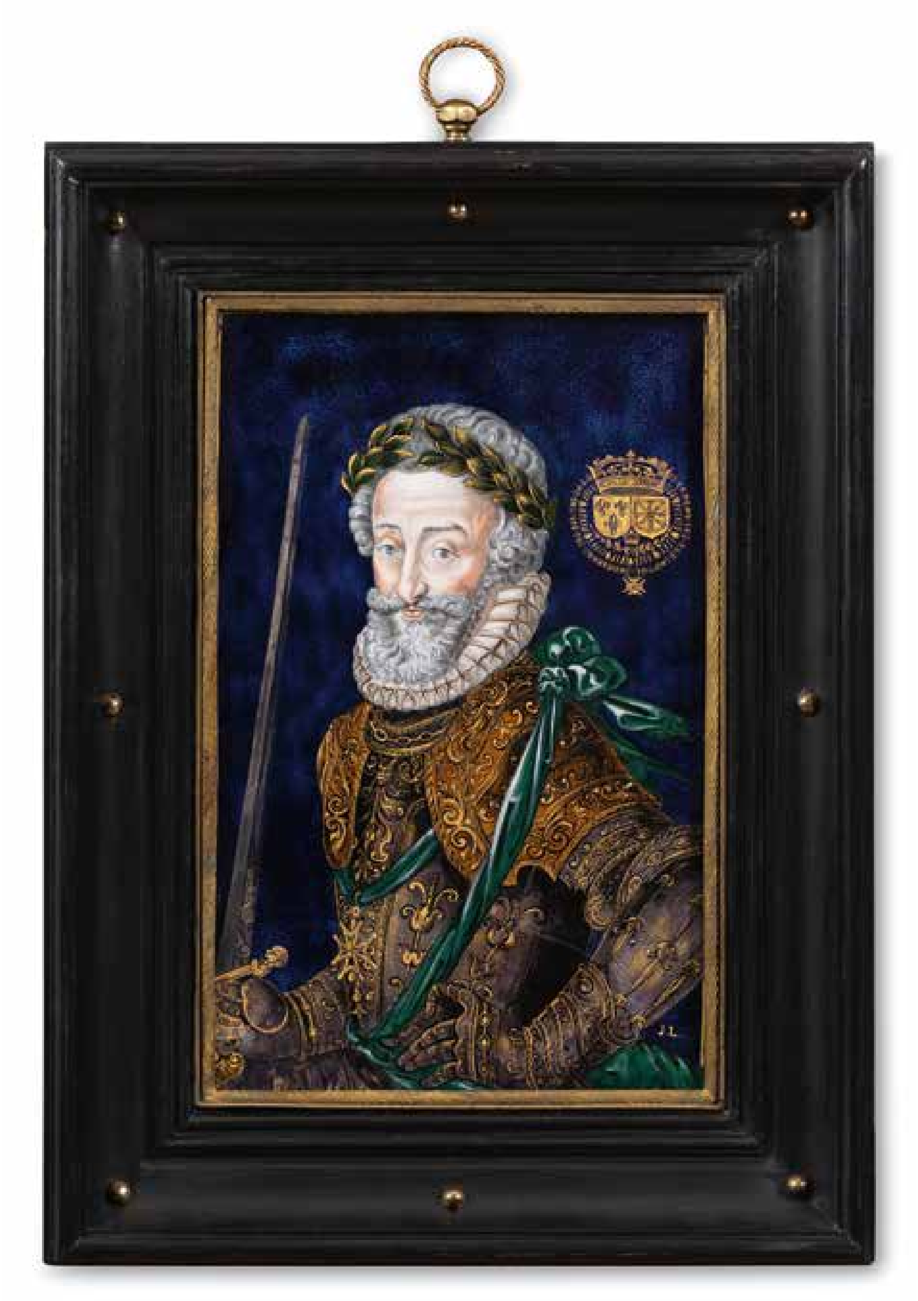
A LIMOGES PAINTED ENAMEL PORTRAIT OF ANNE OF MONTMORENCY (1493-1567), CONSTABLE OF FRENCH, LIMOGES, AFTER LÉONARD LIMOSIN (1505-1577), 19TH CENTURY

the portrait surrounded by eight enamel plaques of various shapes, with the motto of the Constable, mask and satyrs
polychrome and partially gilt painted enamel on copper; in gilt-wood frame
height 28⅓ in.; length 22 in.; 72 cm; 59 cm

PROVENANCE
Thierry de Maigret, Paris, 7 décembre 2012, lot 84

6 000-8 000 €

6 200-8 200 US$



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ACQUES LAUDIN I 1617 - 1695

J PLAQUE EN ÉMAIL PEINT POLYCHROME À REHAUTS D'OR REPRÉSENTANT HENRI IV EN EMPEREUR ROMAIN, LIMOGES, MONOGRAMMÉ J.L. POUR JACQUES LAUDIN (1617-1695)

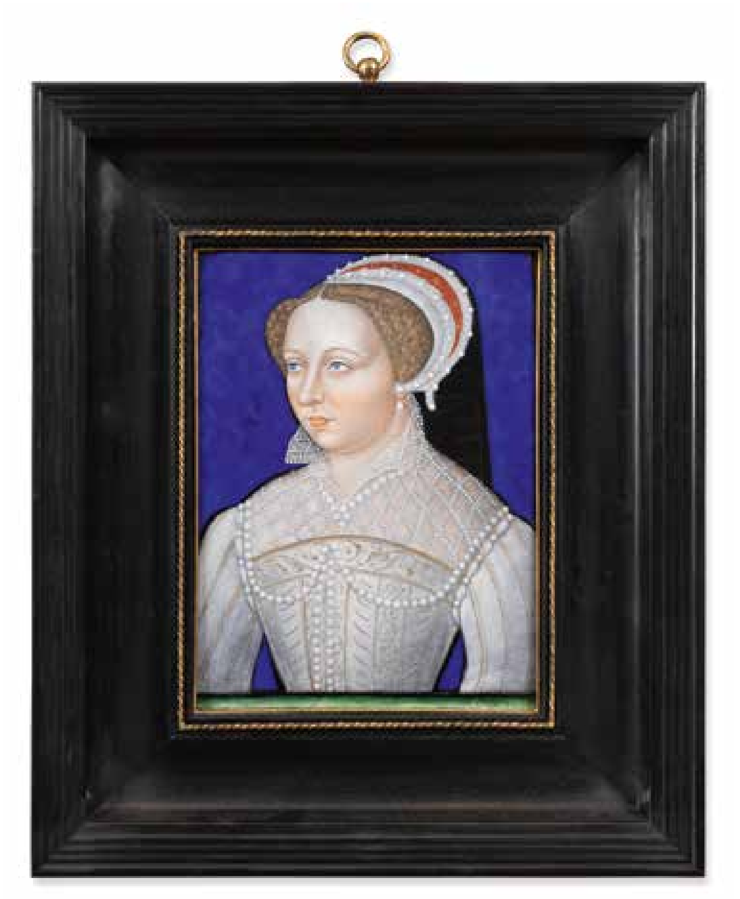
A LIMOGES PAINTED ENAMEL PORTRAIT OF HENRI IV DRESSED AS A ROMAN EMPEROR

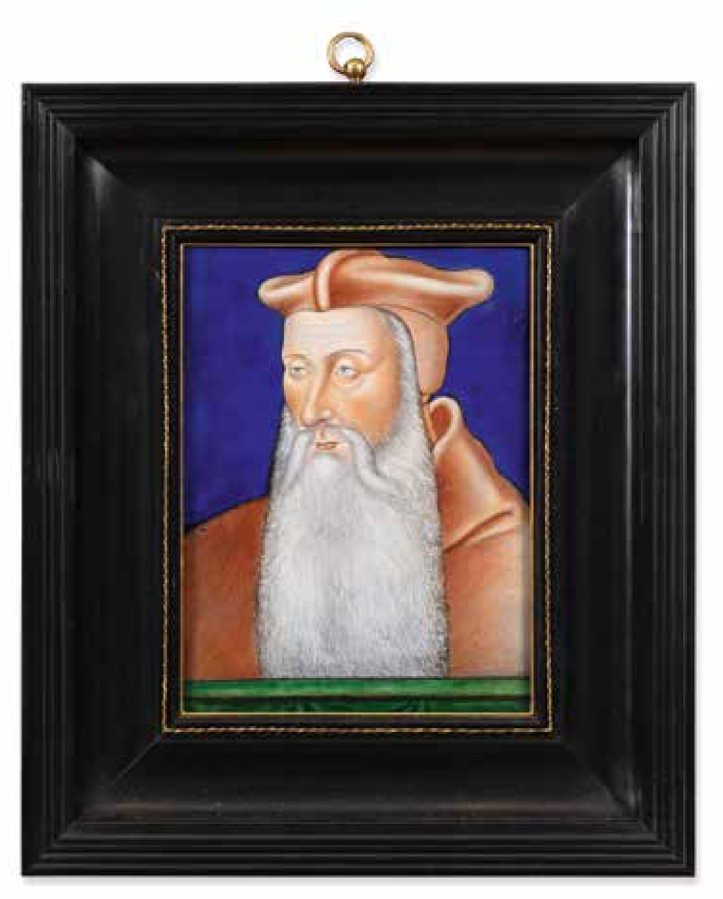
monogrammed *J.L.*, with Henri IV coat-of-arms in gold
polychrome and partially gilt painted enamel on copper; in an ebonized wood frame
(enamel) height 11¼ in.; length 7 in.; 28,5 cm; 18 cm

(overall) height 15⅓ in.; length 11⅖ in.; 39 cm; 29 cm

5 000-7 000 €

5 200-7 200 US$





103

DEUX PORTRAITS EN ÉMAIL PEINT POLYCHROME D'UN CARDINAL ET D'UNE FEMME DE QUALITÉ, DANS LE STYLE DE LÉONARD LIMOSIN (1505-1577), LIMOGES, XIXE SIÈCLE

TWO LIMOGES PAINTED ENAMEL PORTRAIT PLAQUES OF A CARDINAL AND A LADY, IN THE MANNER OF LÉONARD LIMOSIN (1505-1577), 19TH CENTURY

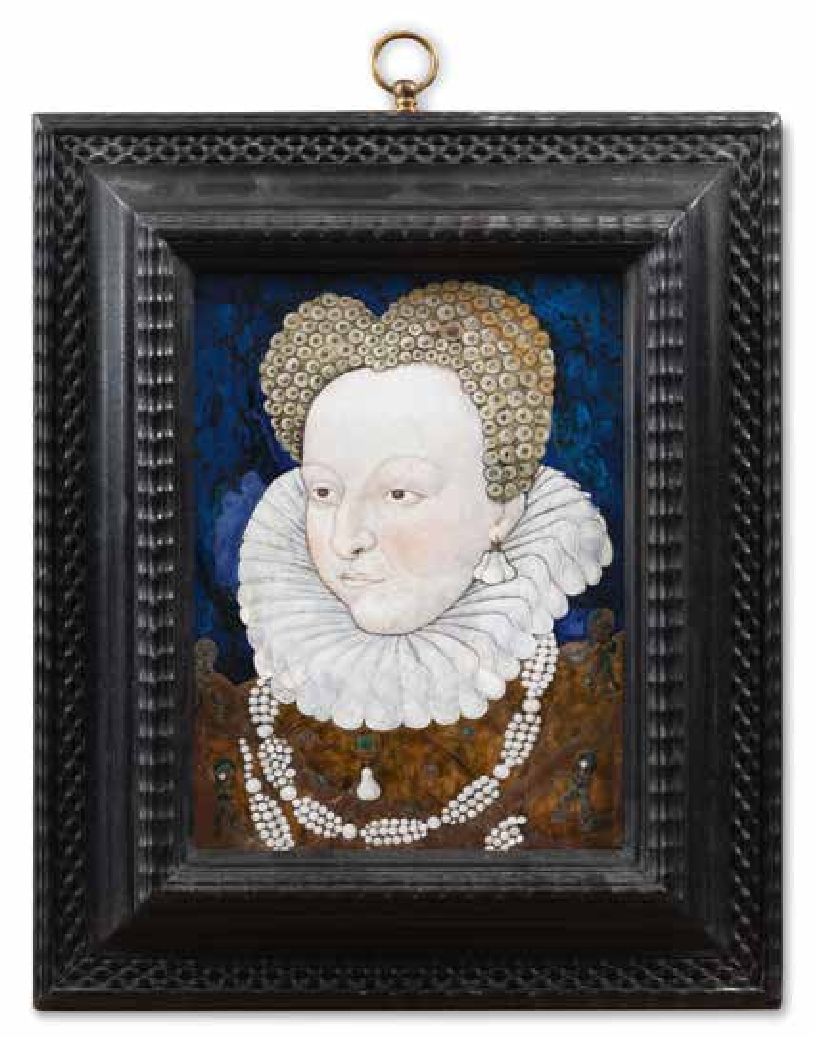
the Cardinal bearing the date *1550*, with an old label on the reverse *un cardinal par /Leonard Limosin/ daté : 1550/ Haut. 21 3/4 Long. 0.16*
the Lady bearing the monogram and date in gold *LL 1550*, with an old label on the reverse *Catherine de Medicis / (1519-1589)/ signé et daté L*L 1550/ Haut.* $0^{m}20$*'. Long* 0^{m} *15'*
polychrome painted enamels on copper; in ebonized wood frames
(Cardinal) height 8⅗ in.; length 6½ in.; 21,8 cm; 16,3 cm
(Lady) height 8 in.; length 6 in.; 20,4 cm; 15,3cm

(2)

PROVENANCE
Tajan, Paris, 30 juin 2009, lot 289

700-1 000 €

750-1 050 US$



104

PORTRAIT PRÉSUMÉ DE LA DUCHESSE D'ETAMPES, PLAQUE EN ÉMAIL PEINT POLYCHROME, ENTOURAGE DE LÉONARD LIMOSIN (1505-1577), SECONDE MOITIÉ DU XVIE SIÈCLE

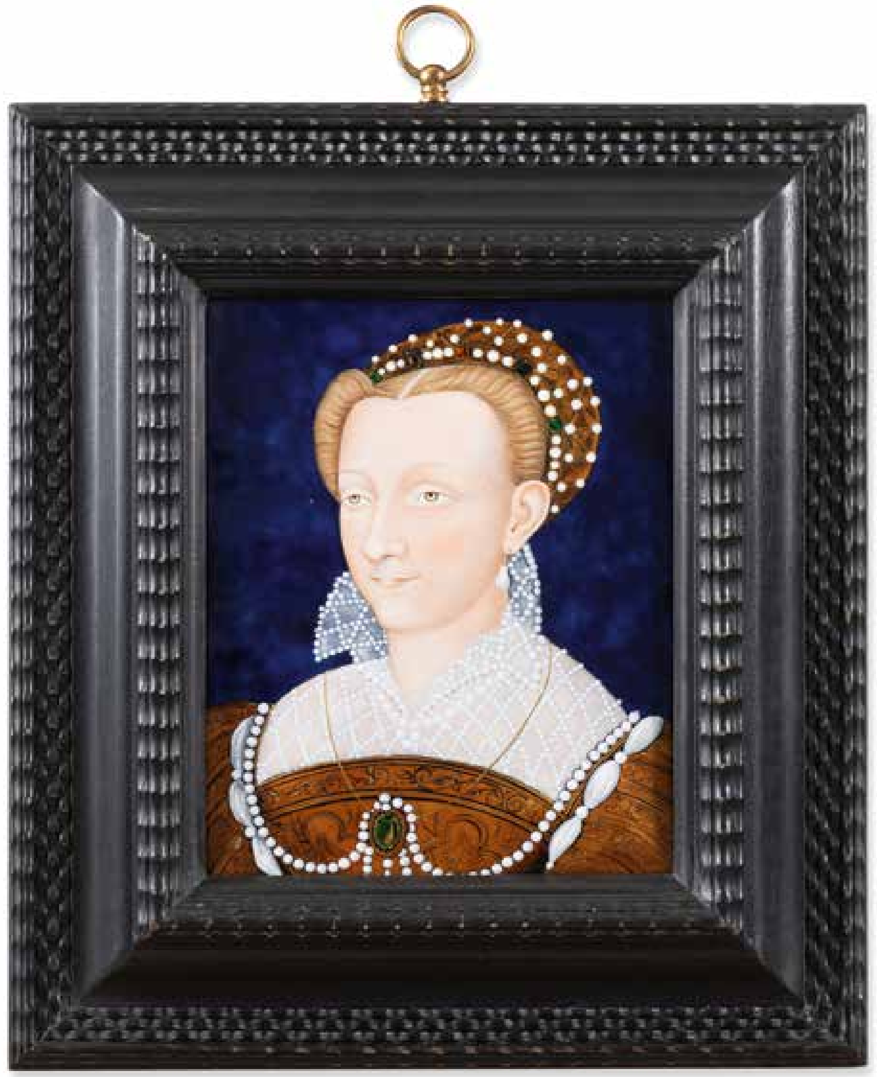
A LIMOGES POLYCHROME PAINTED ENAMEL PORTRAIT PROBABLY OF THE DUCHESSE D'ETAMPES, CIRCLE OF LÉONARD LIMOSIN (1505-1577), SECOND HALF OF 16TH CENTURY

with an old label on the reverse *Duchesse d'Etampes / D'après les notes communiquées*
polychrome painted enamel on copper; in a ebonized wood frame
(enamel) height 12⅔ in.; length 9⅔ in.; 32,2 cm; 24,5 cm
(overall) height 19 in.; length 15¾ in.; 48 cm; 40 cm

PROVENANCE
6th Earl of Rosebery, Mentmore, Buckinghamshire
Sotheby's Londres, Collection Mentmore, 20 mai 1977, lot 1100
Sotheby's Londres, 8 juillet 2010, lot 56

15 000-20 000 €

15 400-20 500 US$



105

PORTRAIT PRÉSUMÉ D'ANNE D'ESTÉ, DUCHESSE DE GUISE, EN ÉMAIL POLYCHROME PEINT, D'APRÈS LÉONARD LIMOSIN (1505-1577), XIXE SIÈCLE

**A LIMOGES POLYCHROME PAINTED ENAMEL PRESUMED PORTRAIT OF ANNE D'ESTÉ, DUCHESSE DE GUISE, AFTER LÉONARD LIMOSIN (1505-1577),
19TH CENTURY, IN 16TH CENTURY STYLE**

polychrome and partially gilt painted enamel on copper; in an ebonised wood frame
(enamel) height 10½ in.; length 8¼ in.;
26,5 cm; 21 cm

PROVENANCE
Thierry de Maigret, Paris, 7 décembre 2012, lot 96

After the 16th century enamel portrait by Léonard Limosin in the British museum (inv. no. WB.24), presumably depicting Anne d'Esté (1531-1607), Duchesse de Guise.

600-800 €

650-850 US$

106

SÉRIE DE DOUZE PLAQUES EN ÉMAIL PEINT EN GRISAILLE À REHAUTS D'OR REPRÉSENTANT LES DOUZE APÔTRES, LIMOGES, VERS 1550

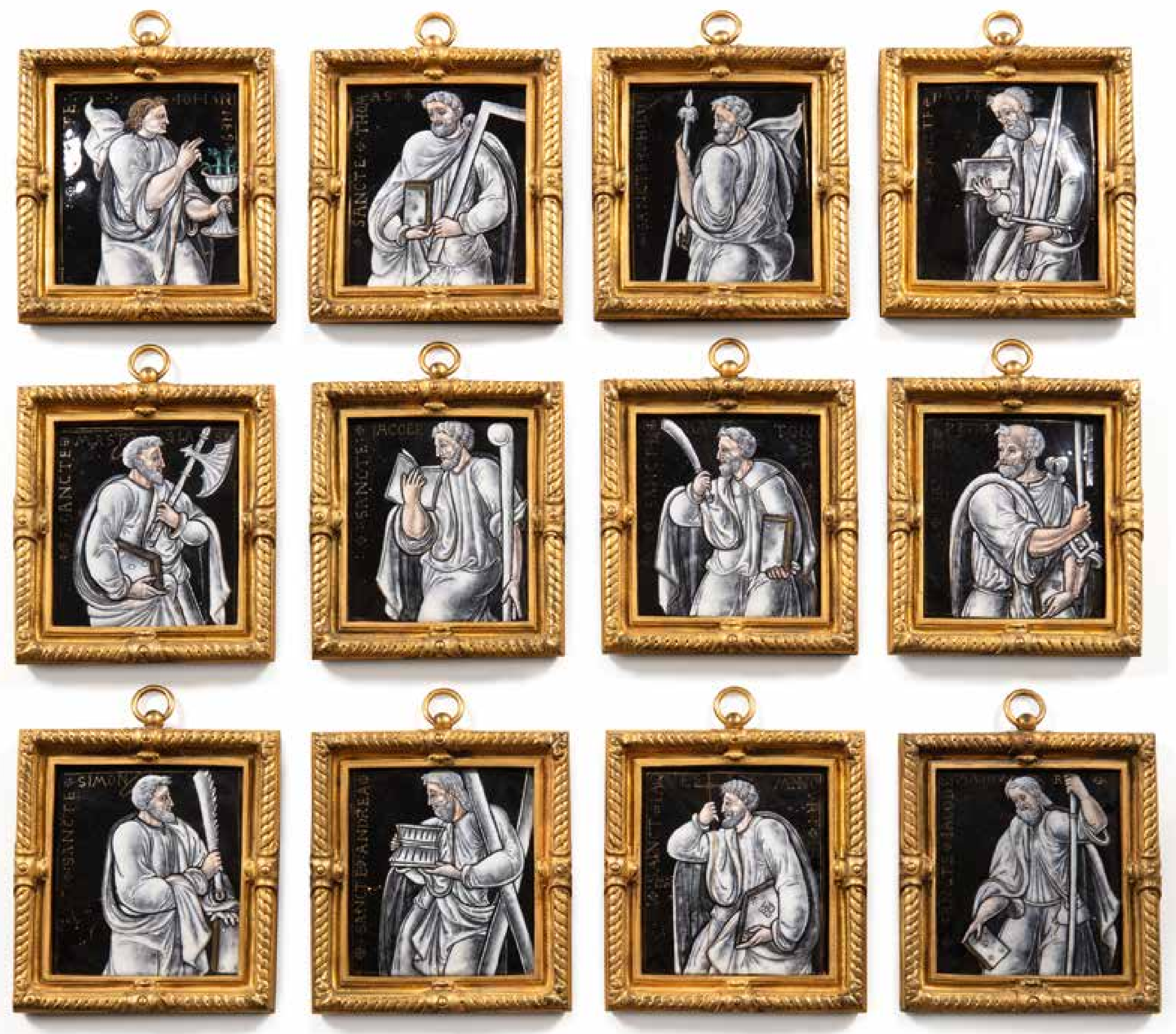
**A SERIES OF LIMOGES GRISAILLE PAINTED ENAMEL PLAQUES DEPICTING THE TWELVE APOSTLES,
CIRCA 1550**

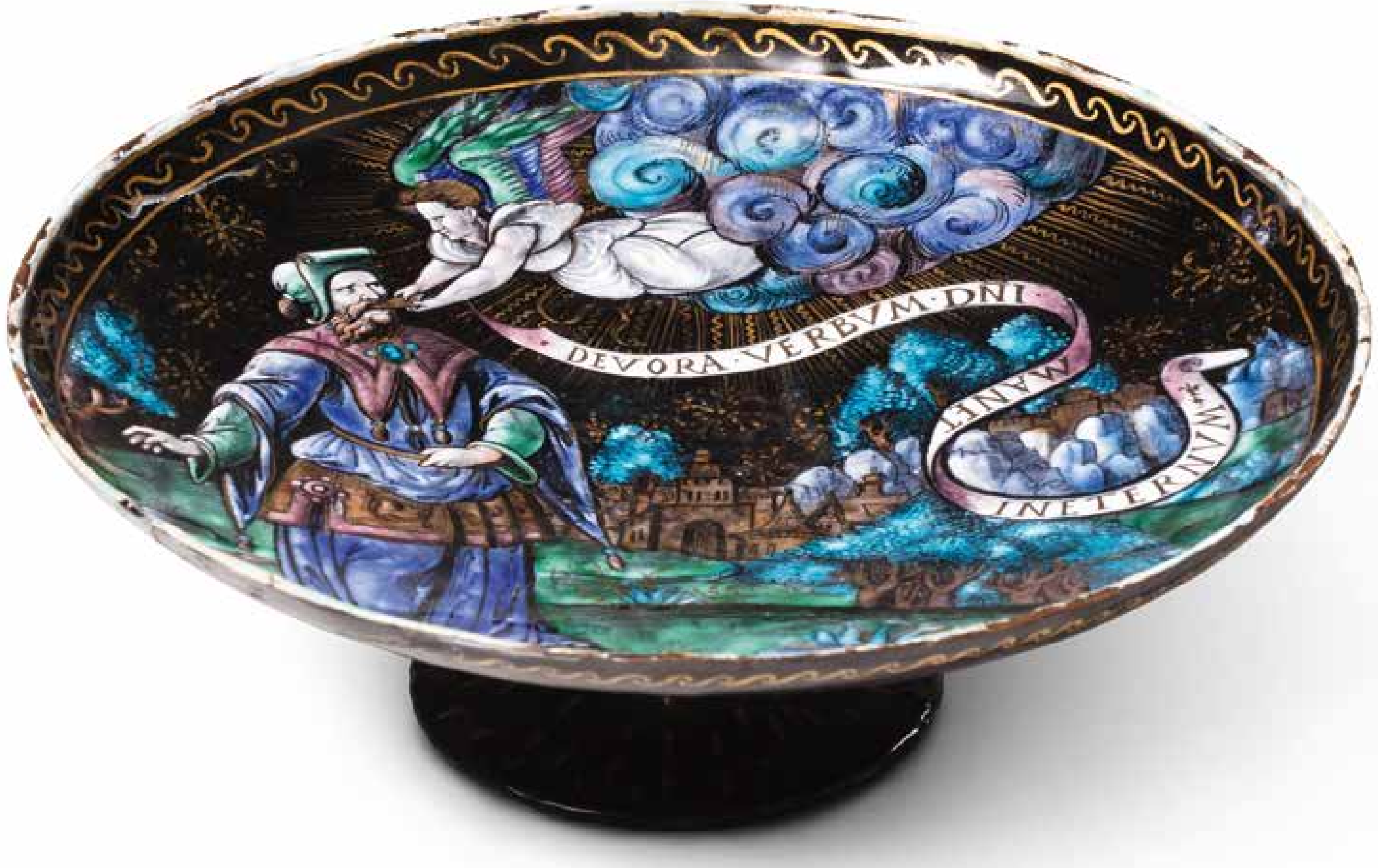
the name of each apostle inscribed in gold grisaille and partially gilt painted enamel on copper; in gilt-bronze frames
(enamels) height 4 in.; length 3½ in.; 10 cm;
9 cm

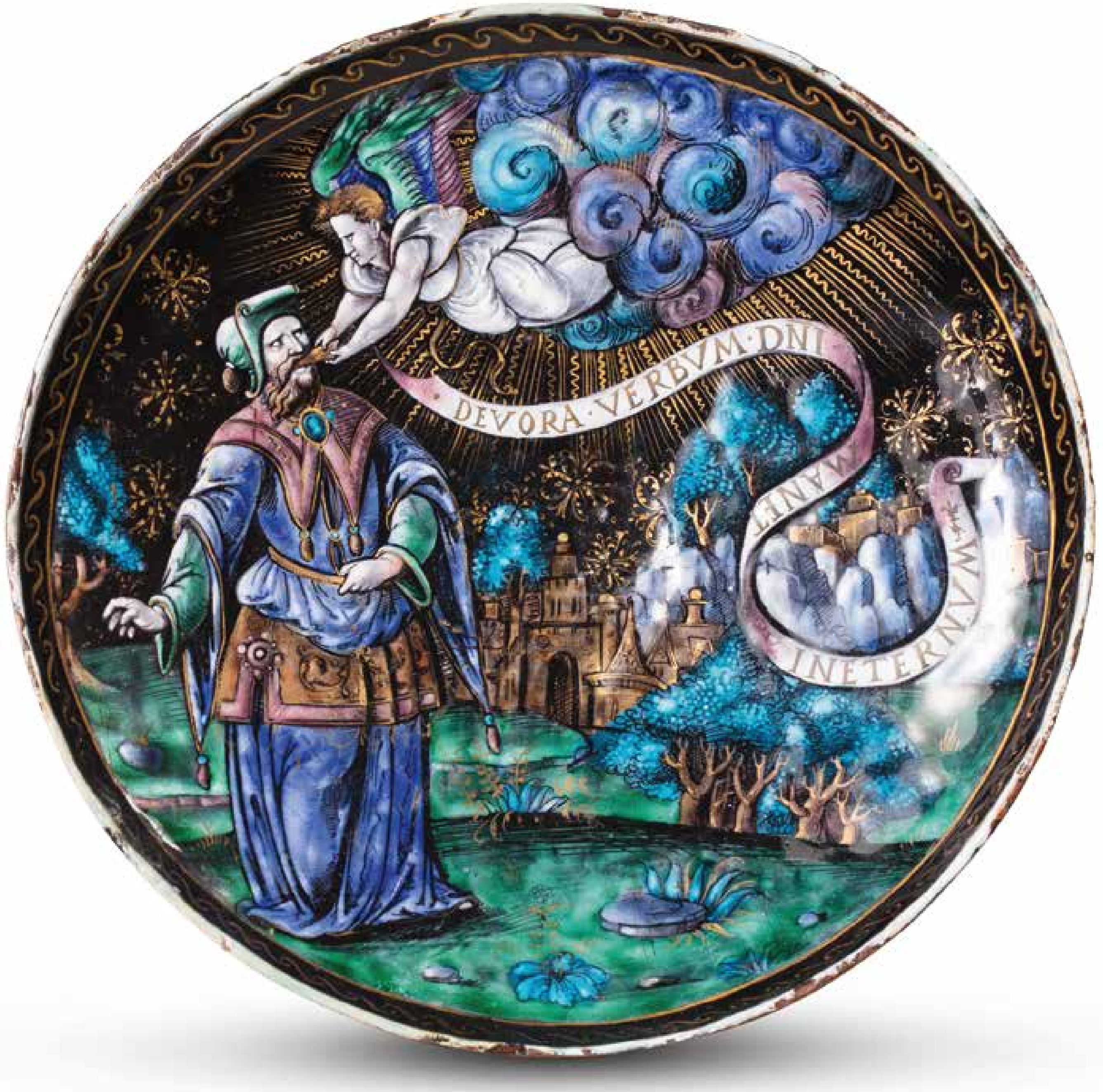
(12)

30 000-50 000 €

30 700-51 500 US$







107

TAZZA EN ÉMAIL POLYCHROME PEINT REPRÉSENTANT UN ANGE NOURISSANT UN PROPHÈTE, PROBABLEMENT ISAÏE, ATTRIBUÉ À COLIN NOUAILHER (V.1514-1571), VERS 1530-1550

A LIMOGES PAINTED ENAMEL TAZZA WITH AN ANGEL FEEDING A PROPHET, PROBABLY ISAIAH, ATTRIBUTED TO COLIN NOUAILHER (C.1514-1571), CIRCA 1530-1550

the banderole inscribed *.DEVORA .VERBVM .DNI .MANET .IN .ETERNUM* (Swallow the word of god endures forever)

with a fragmentary label numbered *318.* on the underside

polychrome and partially gilt painted enamel on copper

height 2⅝ in.; diameter 8 in.; 6,7 cm; 20,2 cm

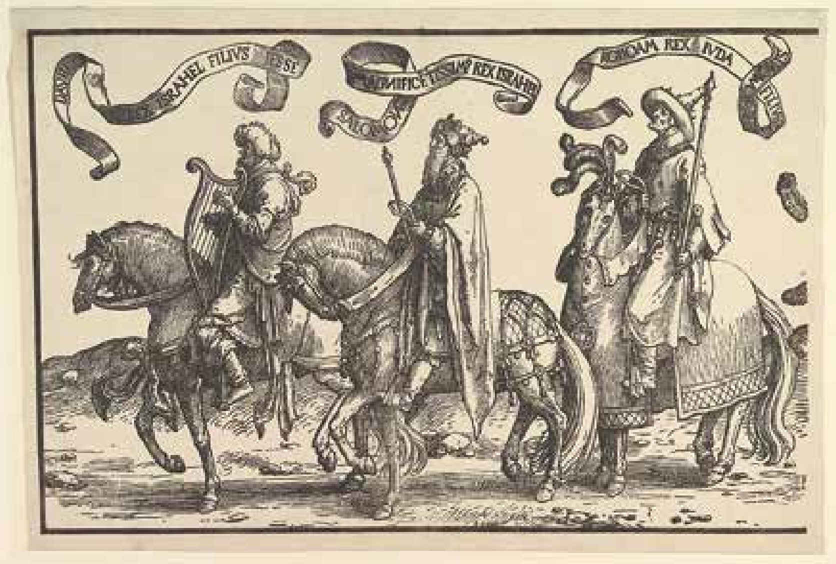
PROVENANCE

Sotheby's Londres, 9 juillet 2015, lot 82

15 000-20 000 €

15 400-20 500 US$

Verbum Domini manet in aeternum or "The word of God endures forever" was the defiant motto of the Lutheran Reformation taken from the Prophet Isaiah (Isa 40:8) and Saint Peter (Peter 1:25). It is not normally preceded by the verb devora, meaning devour, swallow or enjoy, which may have been added to mock the followers of the Reformation. Limoges enamellers are generally regarded as staunch Catholics. Prophets in similar elaborate drapery feature often in earlier Limoges enamels, including in the Orléans and Baltimore triptychs (see Verdier, *op.cit.*, no. 17) and in a set of twenty-one plaques with standing apostles, sibyls, and prophets by Leonard Limousin in the Walters Art Gallery (inv. no. 44.366). The colour scheme, facial features of the angel and the prophet, and the opulent gilt details point towards the workshop of Colin Nouailher. On the pair of salts representing the *Ages of Love* in the Wallace collection, monogrammed *N* and attributed to Nouailher by Higgott, the gilt foliage is executed in a remarkably similar way and the pilasters on the corners of the salts are identical to those on the underside of the bowl of the present tazza.



Lucas van Leyden (c.1494-1533), Josué, David et Judas Maccabée, extrait des Neuf Héros, gravure sur bois, vers 1520, Metropolitan Museum of Art, New York, inv. no. 20.24.71

108

COLIN NOUAILHER
C. 1514 - 1571

MÉDAILLON CIRCULAIRE EN ÉMAIL PEINT POLYCHROME REPRÉSENTANT LE ROI DAVID, ATTRIBUÉ À COLIN NOUAILHER, VERS 1540, DANS UN CADRE MODERNE EN BOIS NOIRCI

A LIMOGES POLYCHROME PAINTED ENAMEL MEDALLION OF KING DAVID, CIRCA 1540

inscribed in gold letters *DAVI REX*
polychrome enamel painted on copper, enhanced with gold and green highlights; in a square ebonized wood frame
diameter 8⅗ in.; 21,8 cm
(frame) 17⅓ by 17⅓ in.; 44 by 44 cm

PROVENANCE
Collection particulière, France
Galerie J. Kugel, Paris, 2012

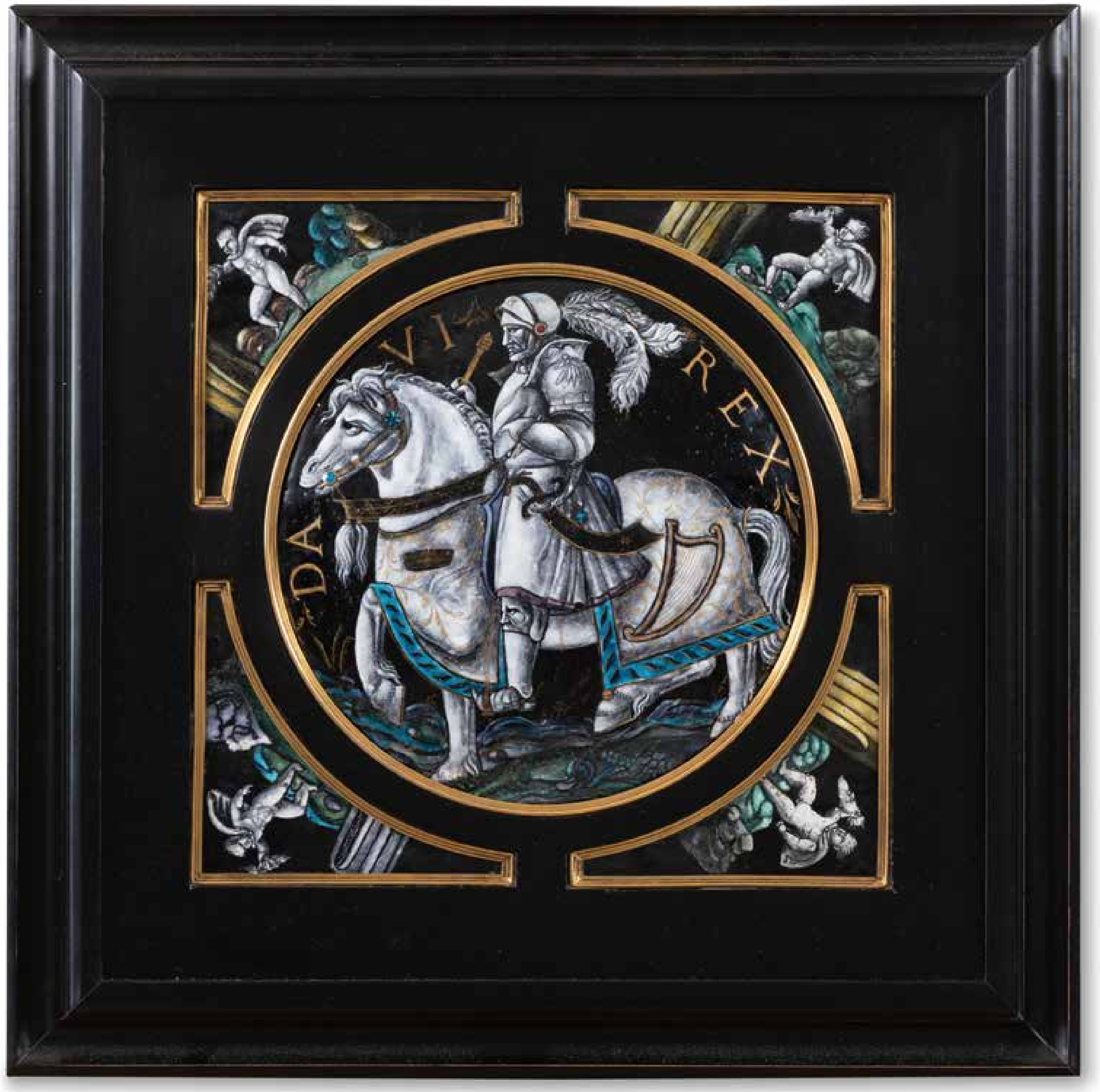
This medallion belongs to a series of very fine enamels of the *Nine Worthies*, les *Neuf Preux*, attributed to Colin Nouailher, painted in Limoges between 1539-1547. Twenty-seven medallions are known and have been referenced in museum collections, of which only one, *King Joshua* in the musée de Dijon, is monogrammed *CN*, and *Hector*, in the museum in Angers dated 1541. Other versions are in the Louvre (inv. nos. MR2525-27), and in the Metropolitan Museum of Art, New York (inv. no. 1993.65.2-4). It is by comparison with these two pieces that the series of medallions has been attributed to Colin Nouailher and is considered one of the finest examples of medallions of this kind.

The medallions were made after a series of woodcuts by Lucas van Leyden, circa 1520 (actif 1494-1533) formerly attributed to Jacob Cornelisz van Oostsanen, which depict the *Nine Worthies* and the *Twelve Kings of Israel* in a frieze-like equestrian procession (Metropolitan Museum of Art, New York, inv. no. 20.24.71).

The *Nine Worthies* are nine historical, scriptural and legendary personages, who personify the ideals of chivalry as established in the Middle Ages. The figures include three good pagans: Hector, Alexander the Great and Julius Cesa, three good Jews: Joshua, David and Judas Maccabeus, and three good Christians: King Arthur, Charlemagne and Godfrey of Bouillon.

60 000-80 000 €

61 500-82 000 US$



109

MÉDAILLON OVAL EN ÉMAIL PEINT POLYCHROME SUR CUIVRE AVEC REHAUTS D'OR REPRÉSENTANT L'ENLÈVEMENT D'HÉLÈNE, LIMOGES, ATTRIBUÉ À COLIN NOUAILHER, VERS 1540

A LIMOGES PAINTED ENAMEL OVAL PLAQUE DEPICTING THE ABDUCTION OF HELENA, ATTRIBUTED TO COLIN NOUAILHER (C.1514-1571), CIRCA 1540

inscribed *.COMAN. PARIS: RAVIT.ELENE/. AN.CARTIAO : FAME : DU : ROY /MENELAUS : FRERE. ALEOMEDÔ*, and inscribed in gold letters on black *LES:FRERES:DE/DAME:ELENE* in the top left and *CARTAIO* in the top right grisaille and partially gilt painted enamel on copper, with blue and brown highlights; in a gilt copper frame
height 7 in.; length 6⅓ in.; 18 cm; 16 cm

PROVENANCE
Probablement ancienne collection Marsy, 1841
Probablement collection Tondu, 1865
Probablement collection Richard Walke, vente 1891
Galerie Kugel, Paris, 2014

This unique set of three polychrome medallions illustrates episodes from *The Trojan War*, as recounted in both the *Iliad* and the *Odyssey*, and which reappear in Virgil's Aeneid, *Publii Virgilii Maronis Opera* (Strasbourg, J. Grüninger, 1502): *The Abduction of Helen* (lot 109), *The Sons of Priam at the Gates of Troy* (lot 110), and *The Siege of Troy* (lot 111).

Recently two other plaques from the same series have been rediscovered in the former collection of Josephus Jitta in Amsterdam. Illustrating *The Betrayal of Aeneas* (sale Amsterdam, 9 Nov 1894, lot 143) and *The Destruction of Troy* (sale Berlin, W. Lange, 28–30 March 1939, lot 150, pl. 18), which complete this series to five enamels of this rare iconography.

Remarkable for their dazzling visual effect, the present enamels are unique. Attributed to the Limoges enameller Colin Nouailher (c. 1514–1571), no other works featuring this iconography are known today.

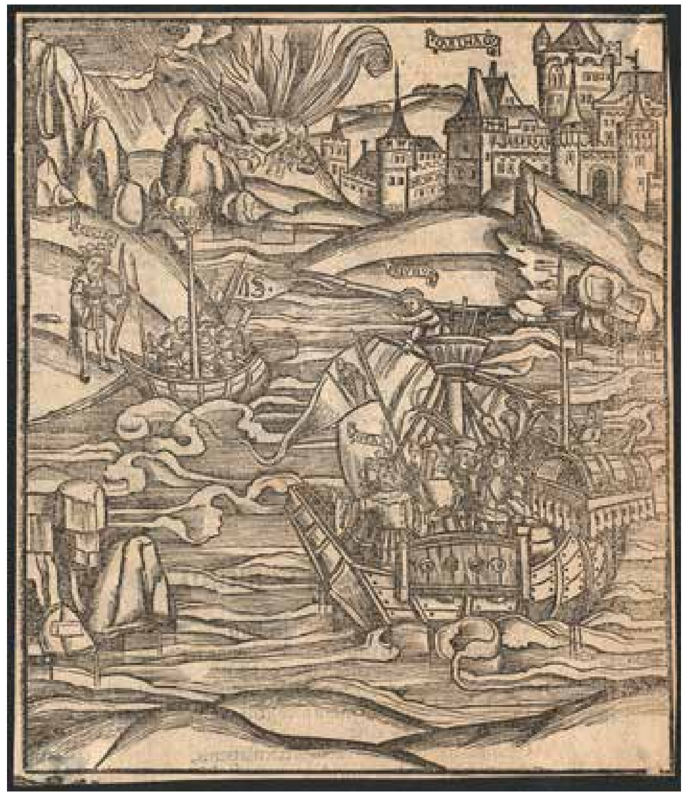
Distinguished by the extremely vigorous style of the narrative scenes, the present works are reminiscent of a slightly earlier series of enamels, painted in about 1525-1530 by the famous 'Master of the Aeneid', a contemporary of Colin Nouailher. The oval form of the medallions and in particular the rendering of the horsemen, characteristic of Nouailher's work, recall his renowned series of the *Nine Worthies (les Neufs Preux)*, which can be admired in the Metropolitan Museum, New York (inv. no. 1993.65.2-4; see also lot 108 in this catalogue).

The iconography of these three enamels is based on engravings in *Publii Virgilii Maronis opera cum quinque vulgatis commentarii*, an influential compilation of Virgil's texts with commentaries, published by Johann Grüninger in 1502. The 215 accompanying woodcut illustrations, by an anonymous printmaker, were inspired by the humanist poet Sebastian Brant (1457/58–1521).

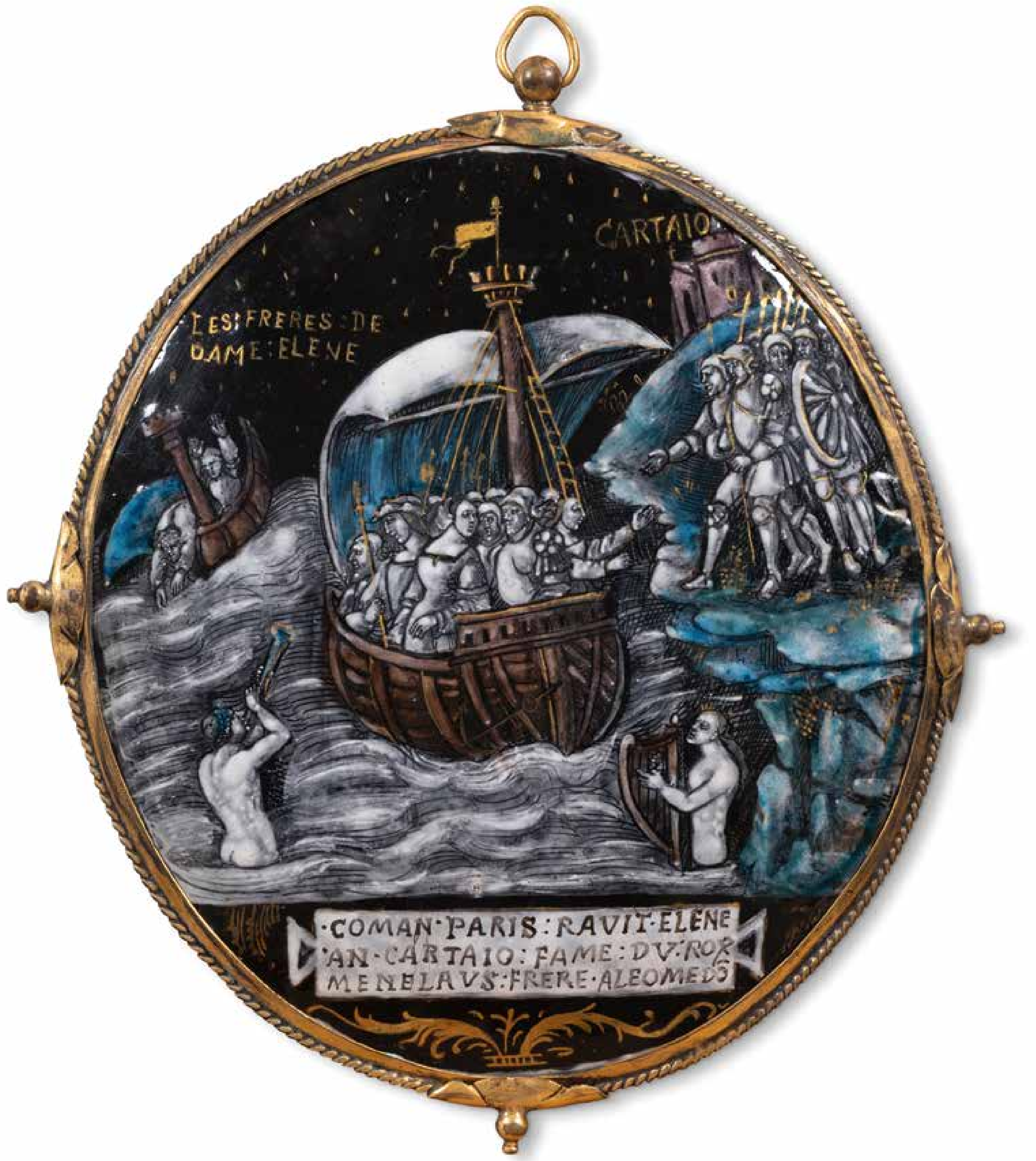
Médaillon oval en émail peint polychrome sur cuivre avec rehauts d'or représentant L'Enlèvement d'Hélène, Limoges, attribué à Colin Nouailher, vers 1540

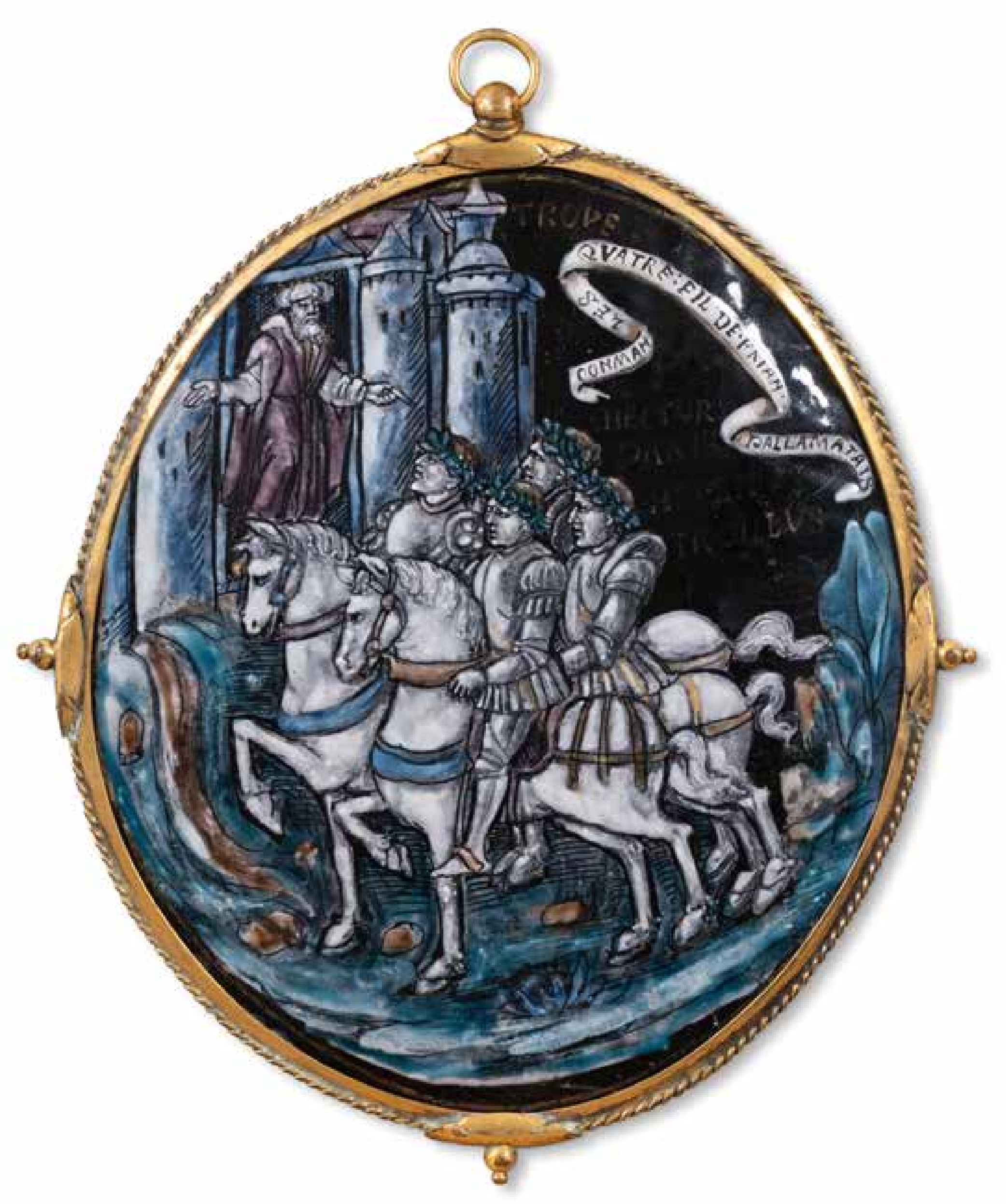
50 000-80 000 €

51 500-82 000 US$



Publii Virgilii Maronis opera cum quinque vulgatis commentarii,1502, illustrations gravées sur bois inspirées de Sebastian Brant (1457/58-1521).





110

MÉDAILLON OVALE EN ÉMAIL PEINT POLYCHROME SUR CUIVRE REPRÉSENTANT LES FILS DE PRIAM AUX PORTES DE TROIE, LIMOGES, ATTRIBUÉ À COLIN NOUAILHER (CIRCA 1514-1571), VERS 1540

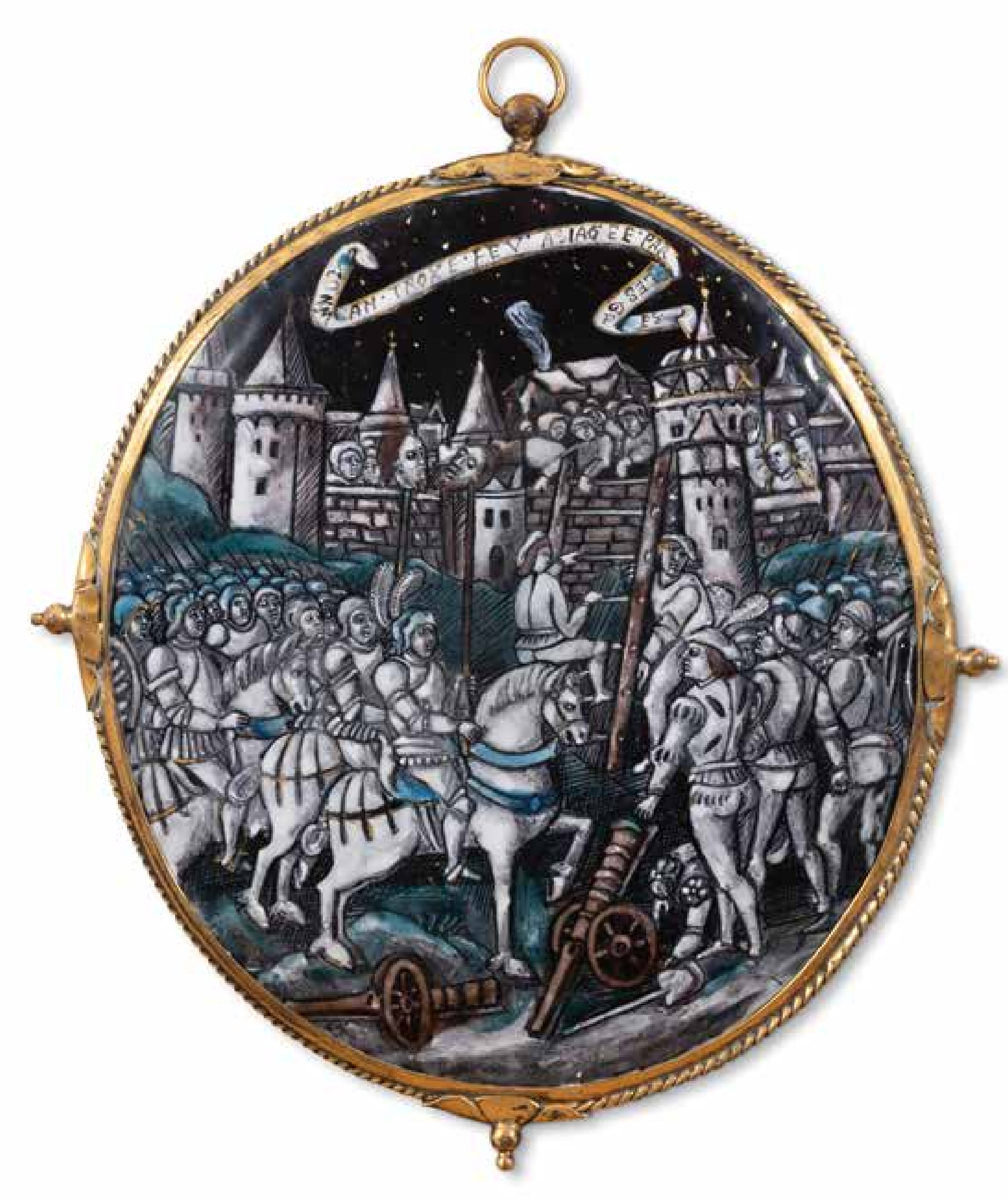
A LIMOGES POLYCHROME PAINTED ENAMEL OVAL PLAQUE DEPICTING THE SONS OF PRIAM AT THE GATE OF TROY, ATTRIBUTED TO COLIN NOUAILHER (CIRCA 1514-1571),
CIRCA 1540

inscribed *CONMAH LES QUATRE FIL DE PRIAM PALLAMATAIS*, and inscribed in gold *TROYE*, *HECTOR*, *PARIS*, *HELENUS*, *TROILLUS*
polychrome and partially gilt painted enamel on copper, with blue highlights; in a gilt-copper frame
height 8 in.; length 7⅓ in.; 20,5 cm; 18,6 cm

PROVENANCE
Collection Paquet, vente Metz, 7 février 1867, lot 59
Collection S. W. Josephus Jitta, vente Amsterdam 1883, lot 31
Galerie Kugel, Paris, 2013

50 000-80 000 €

51 500-82 000 US$



111

MÉDAILLON OVALE EN ÉMAIL PEINT POLYCHROME SUR CUIVRE AVEC REHAUTS D'OR REPRÉSENTANT LE SIÈGE DE TROIE, ATTRIBUÉ À COLIN NOUAILHER, VERS 1540

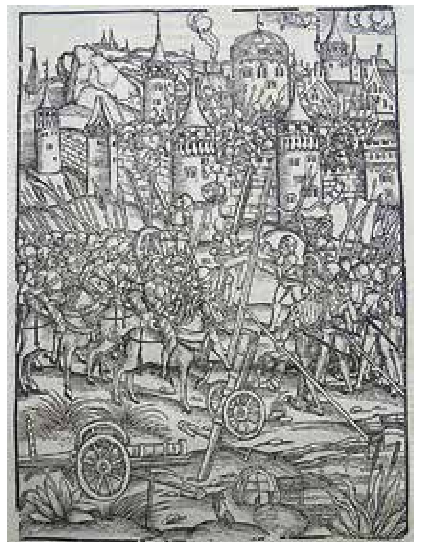
A LIMOGES PAINTED ENAMEL OVAL PLAQUE DEPICTING THE SIEGE OF TROY, ATTRIBUTED TO COLIN NOUAILHER (C.1514-1571),
CIRCA 1540

inscribed *COMMAN.TROXE.FEU.ASIAGEE.PAR LES GRES.*
partially gilt and grisaille painted enamel on copper, with brown and blue highlights; in a gilt-copper frame
height 7 in.; length 6⅓ in.; 18 cm; 16 cm

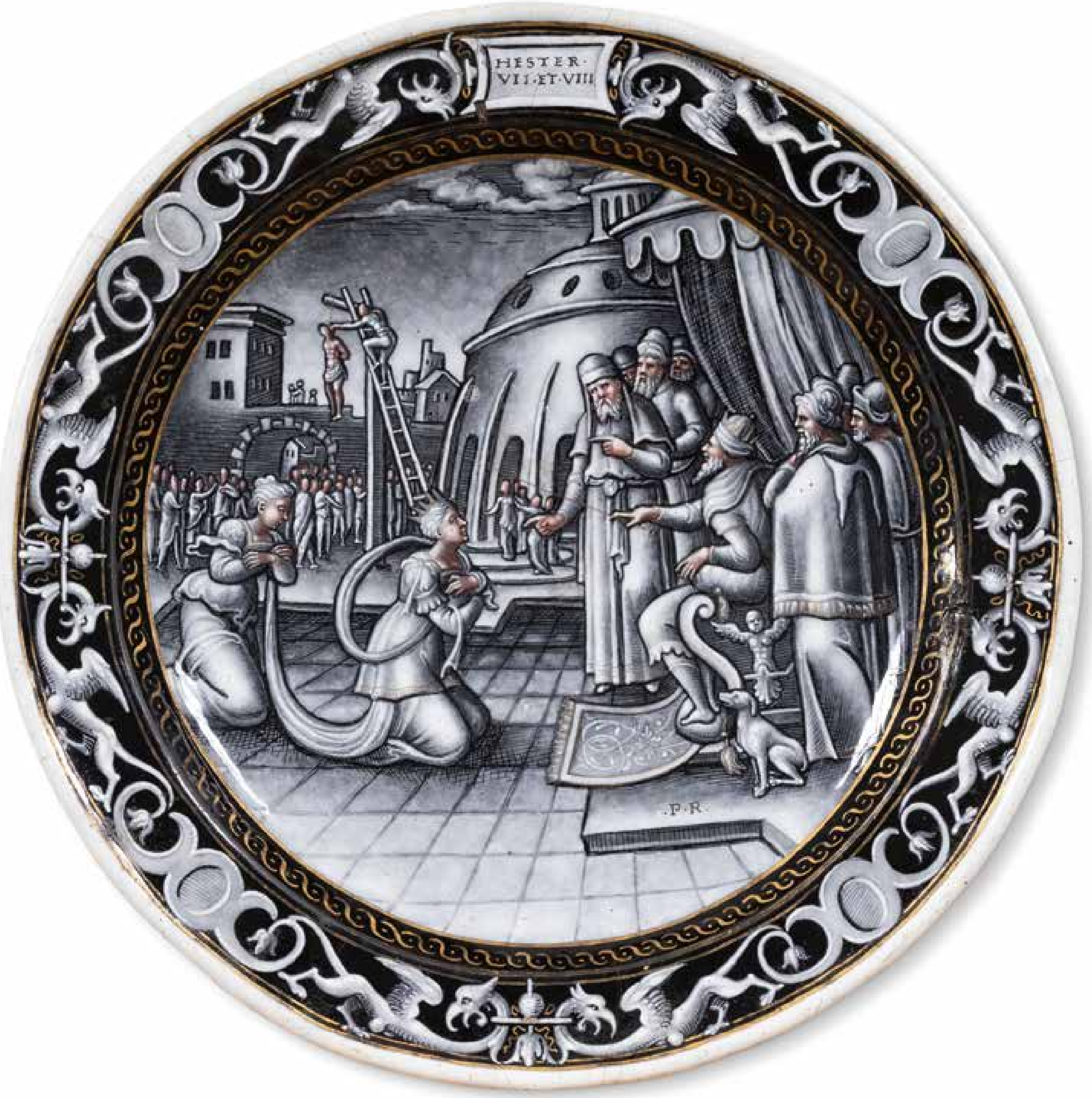
PROVENANCE
Probablement ancienne collection Marsy, vente 1841, lot 105
probablement collection Tondu, vente 1865, lot 33
probablement collection Richard Walke, vente 1891, lot 575
Galerie Kugel, Paris, 2014

50 000-80 000 €

51 500-82 000 US$



Publii Virgilii Maronis opera cum quinque vulgatis commentarii,1529



112

PIERRE REYMOND
1513 - 1584

PLAT CIRCULAIRE EN ÉMAIL PEINT EN GRISAILLE AVEC ESTHER DEVANT ASSUÉRUS, MONOGRAMMÉ, VERS 1570

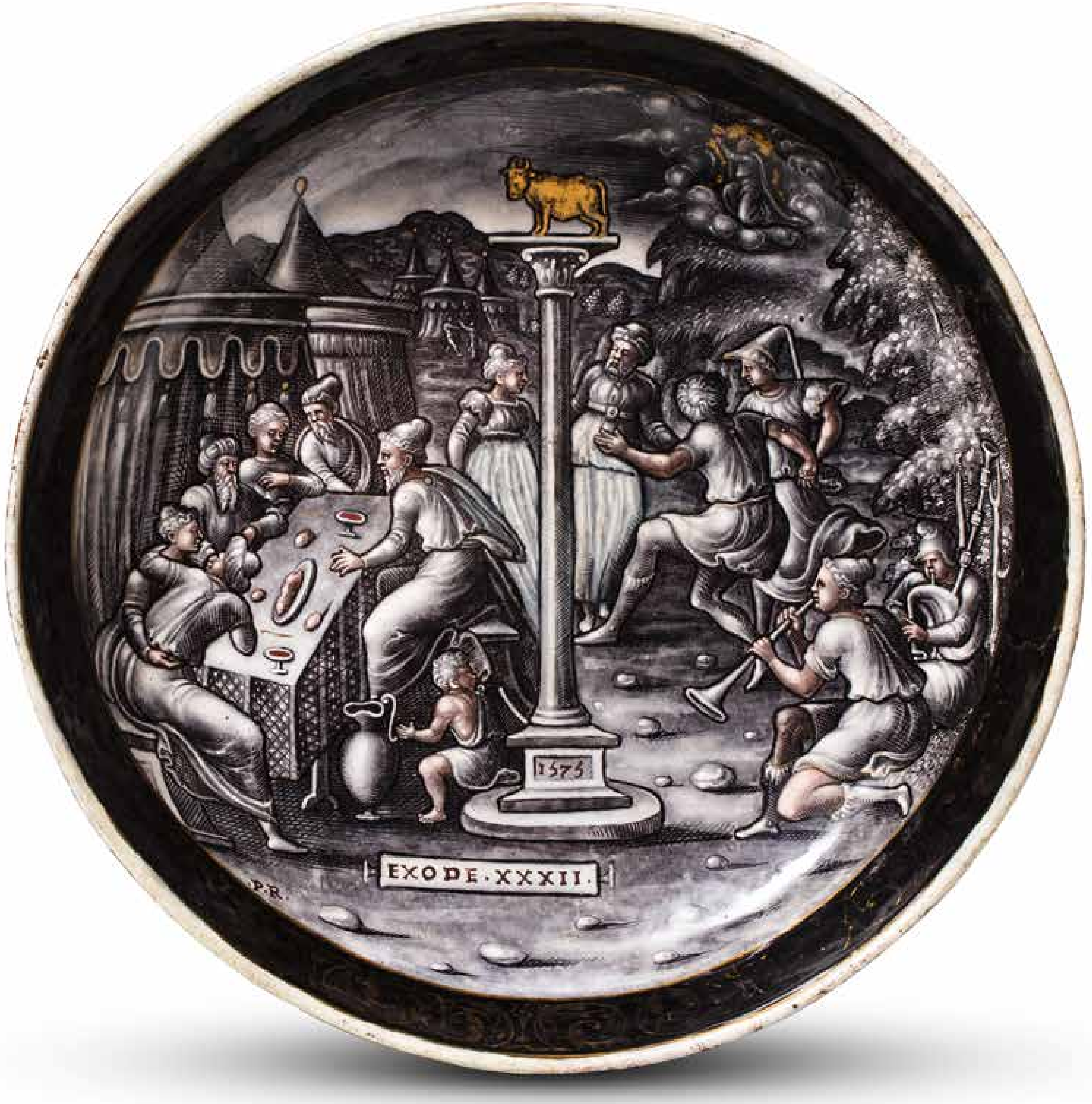
A CIRCULAR ENAMEL GRISAILLE PAINTED ENAMEL PLATE DEPICTING ESTHER BEFORE ASSUERUS, CIRCA 1570

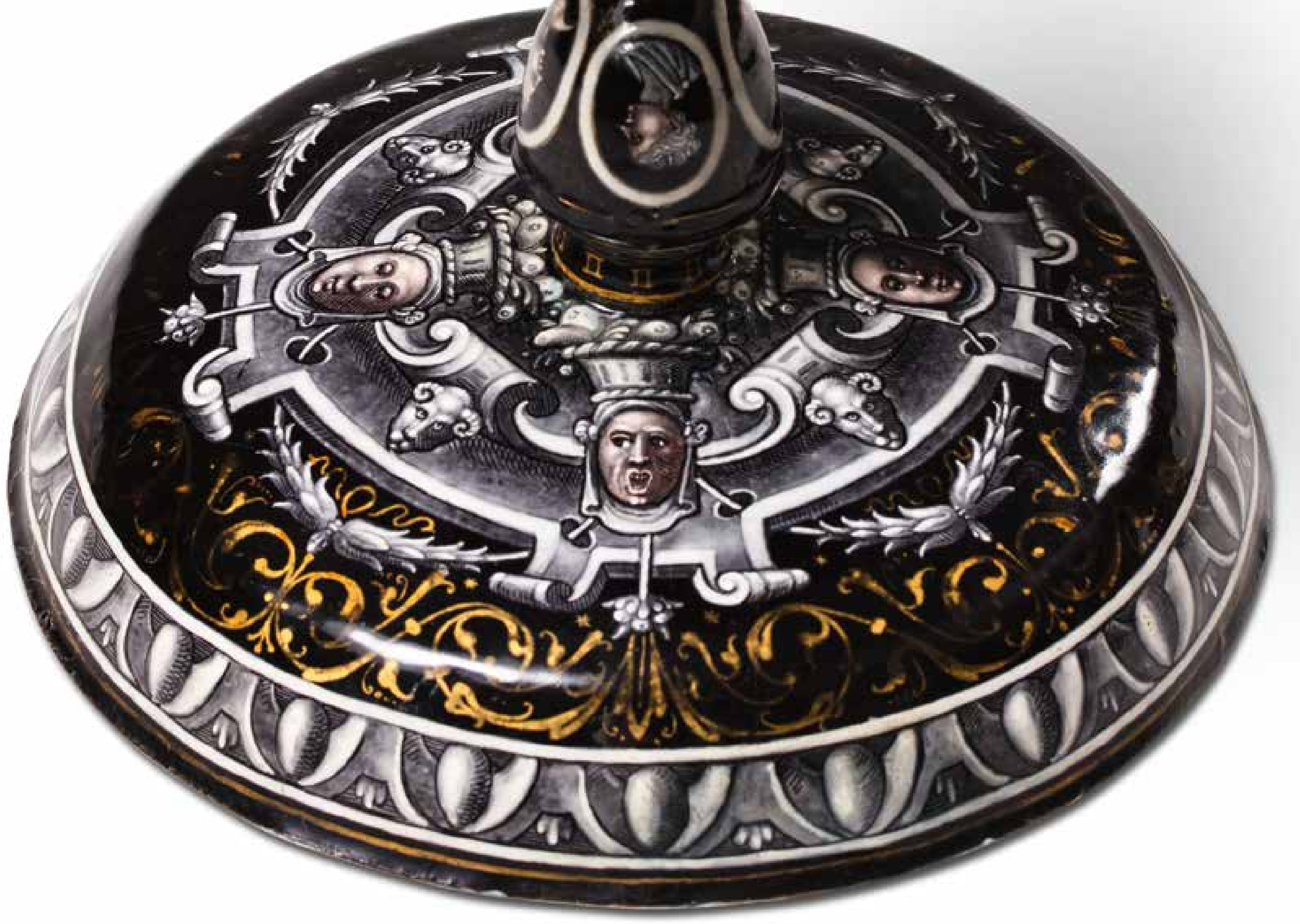
monogrammed *P.R.*
grisaille painted enamel on copper
diameter 8¼ in.; 21 cm

PROVENANCE
Collection particulière, New York
Graf Paris, 2015

15 000-20 000 €

15 400-20 500 US$





113

**PIERRE REYMOND
1513 - 1584**

TAZZA AVEC L'ADORAITON DU VEAU D'OR EN ÉMAIL PEINT À REHAUTS D'OR, MONOGRAMMÉE ET DATÉE VERS 1575

A LIMOGES GRISAILLE PAINTED ENAMEL TAZZA WITH THE WORSHIP OF THE GOLDEN CALF, CIRCA 1575

monogrammed *.P.R.* twice in brown-red enamel on the well and the foot, dated *1575*
inscribed *EXODE.XXXII.*
grisaille and partially gilt painted enamel on copper, with flesh-tone highlights
height 5⅞ in.; diameter 7 1/7 in.; 14,8 cm; 18,2 cm

PROVENANCE
Sotheby's, Londres, 9 juin 2015, lot 83

Pierre Reymond and his workshop had the most prolific output of all the 16th-century enamellers, making plaques, plates, vessels and candlesticks with religious, mythological and allegorical subjects. Reymond successfully met the great demand for enamels by simplifying his workshop's production. This involved repeating fashionable decorative patterns -such as the egg and dart motif along the upper edge of the present tazza, cartouches with masks as seen on the underside of the bowl, and, perhaps most recognisably, the inverted S pattern in red enamel along the base- but also relying on graphic sources for the scenes. The representation of *Aaron's feast in honour of the Golden Calf*, which includes Moses on the mountain on the top right, is taken from the *Quadrins historiques de la Bible* by Bernard Salomon. The scene is cleverly combined to form a narrative with the *Worshipping of the Calf* on the base. The whole is beautifully enameled in *grisaille* by using the *enlevage* technique in which a layer of white enamel is applied on a dark ground and partly scratched away to create the grey areas and enliven the surface. Dark cross-hatching, red enamel, flesh tones, and gilding complete the decoration. Tazze by Reymond with similar bowls illustrating the Golden calf are in the Musée du Louvre (inv. no. OA 975) and the Herzog Anton Ulrich-Museum in Brunswick (inv. no. Lim 75) and dated to 1569 and 1571 respectively. Another cup belonged to the Yves Saint Laurent collection (sale Christie's Paris, 25 February 2009, lot 548).

20 000-30 000 €

20 500-30 700 US$

THE SERVICE OF THE CHASPOUX DE VERNEUIL FAMILY

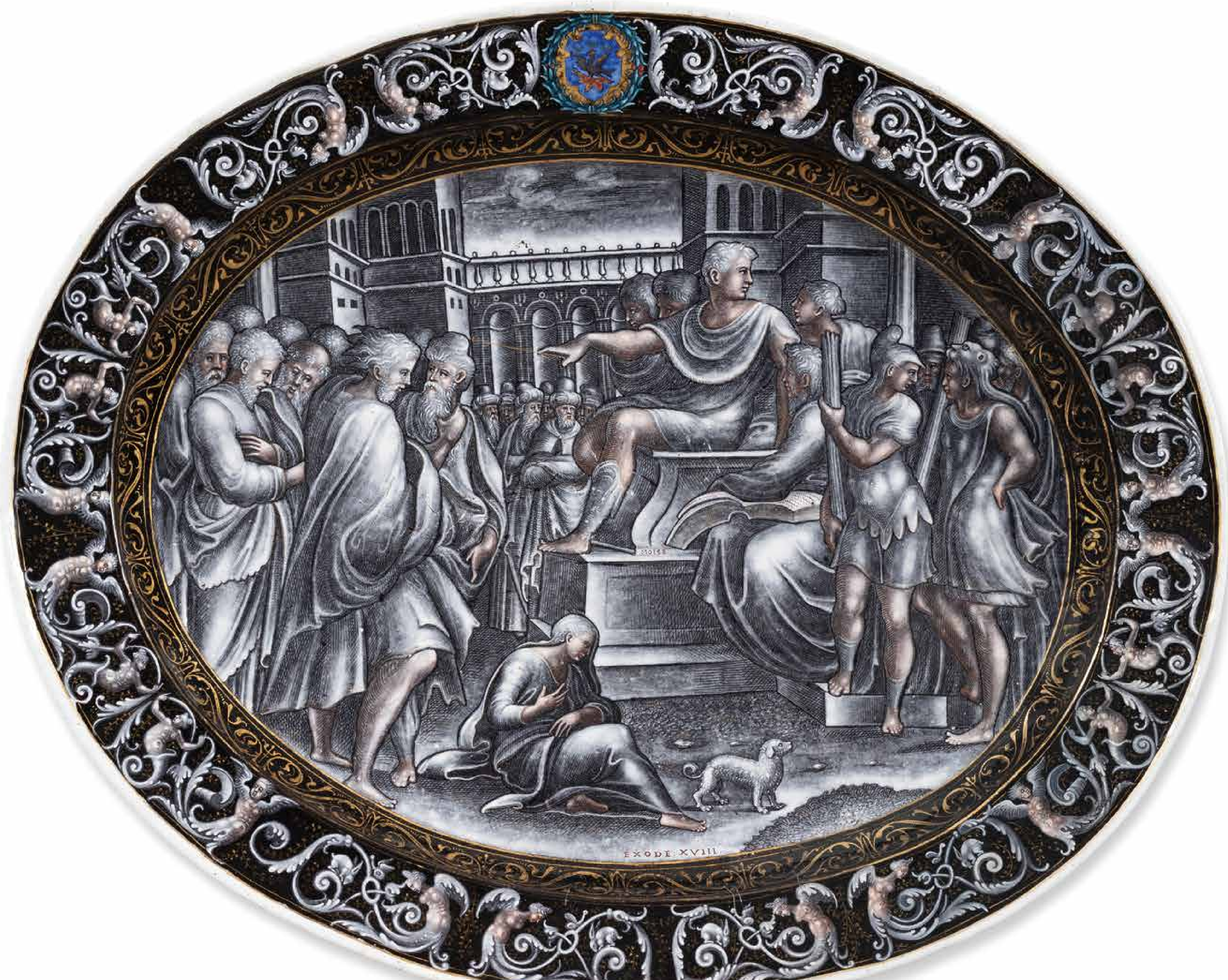
(LOTS 114-118)

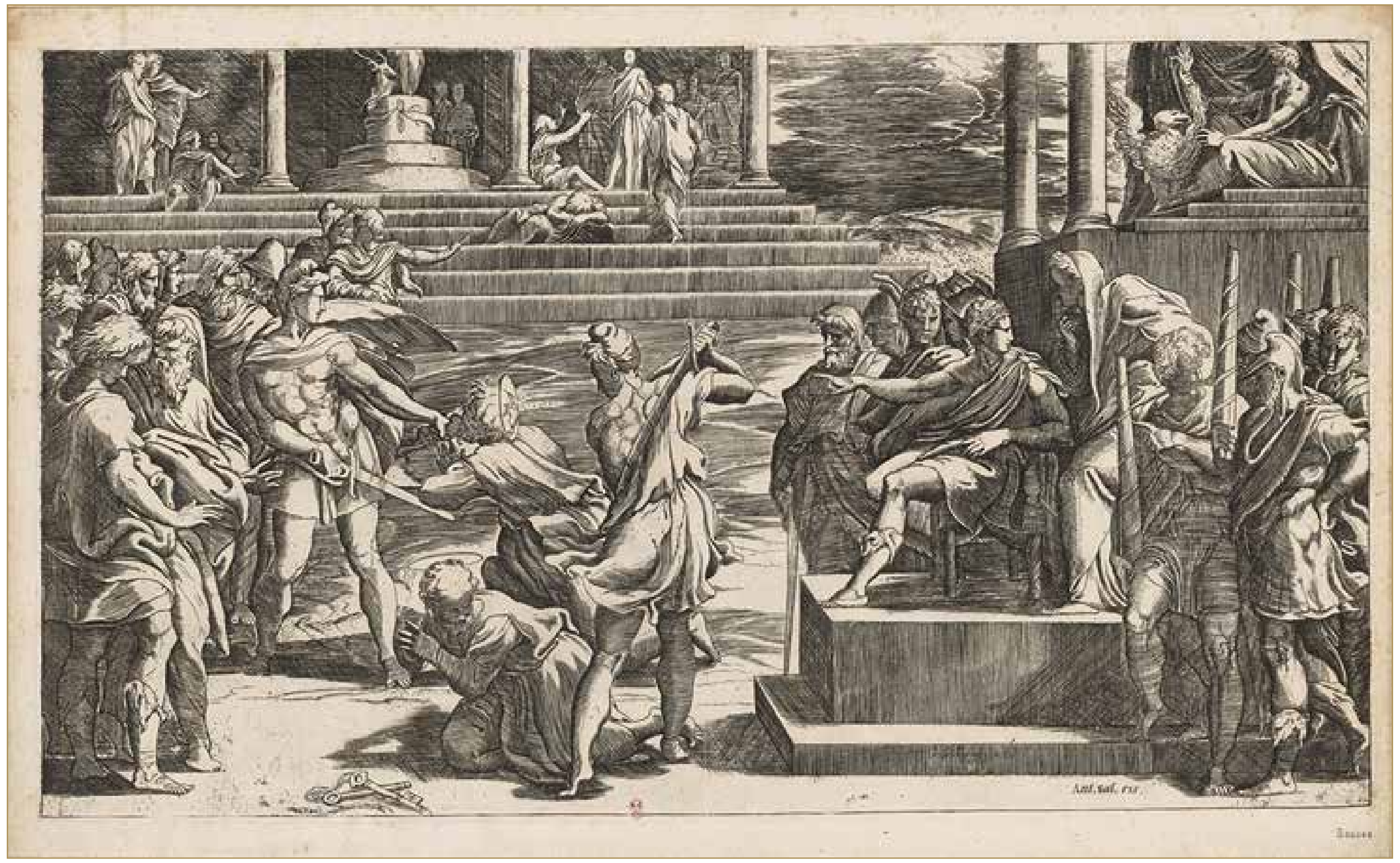
Five pieces from the famous service belonging to the Chaspoux de Verneuil family, who originally came from Touraine and Brittany, belong to the Al Thani collection (lots 114 -118).

Each dish is marked with their coat of arms *Azure, to the phoenix Or in its surface, a chief Gules, charged of three crescents Argent* on the flat rim. This prestigious service was undoubtedly commissioned by the family directly from the reputed Limoges enameller Pierre Reymond (1513-1548), in about 1570–1577.

Only twenty-eight pieces of the service painted by Reymond have been identified, in various prestigious collections: plates illustrating the *Labours of the Months* in the Givenchy and Roseberry collections, a pair of *tazze* in the Walters Art Gallery in Baltimore, and a monogrammed candlestick dated 1577 in the Abegg-Stiftung in Bern (inv. no 8.141.67).

The quality of every piece is striking, demonstrating the excellence of Pierre Reymond's technique. For a single collection to gather together five pieces from the Chaspoux de Verneuil service is nothing short of exceptional.


MOISE
EXODE XVIII



Giovanni Jacopo Caraglio (vers 1500-1565), d'après Parmigianino, 1524-1527, B.N., Paris.

114

PLAT OVALE EN ÉMAIL PEINT EN GRISAILLE DÉCORÉ DU JUGEMENT DE MOÏSE, AUX ARMES DES CHASPOUX DE VERNEUIL, ATTRIBUÉ À PIERRE REYMOND (1513-1584), VERS 1570-1575

A LIMOGES GRISAILLE PAINTED ENAMEL OVAL DISH WITH THE JUDGEMENT OF MOSES, ATTRIBUTED TO PIERRE REYMOND (1513-1584), CIRCA 1570-1575

inscribed *MOISE* and *EXODE. XVIII.*
the rim with the coat-of-arms of the Chaspoux de Verneuil
the reverse with the goddess Juno and a peacock surrounded by grotesques after Etienne Delaune (1518-1583)
grisaille painted enamel on copper
height $20\frac{1}{7}$ in.; width $16\frac{2}{3}$ in.; 51,2 cm; 42,2 cm

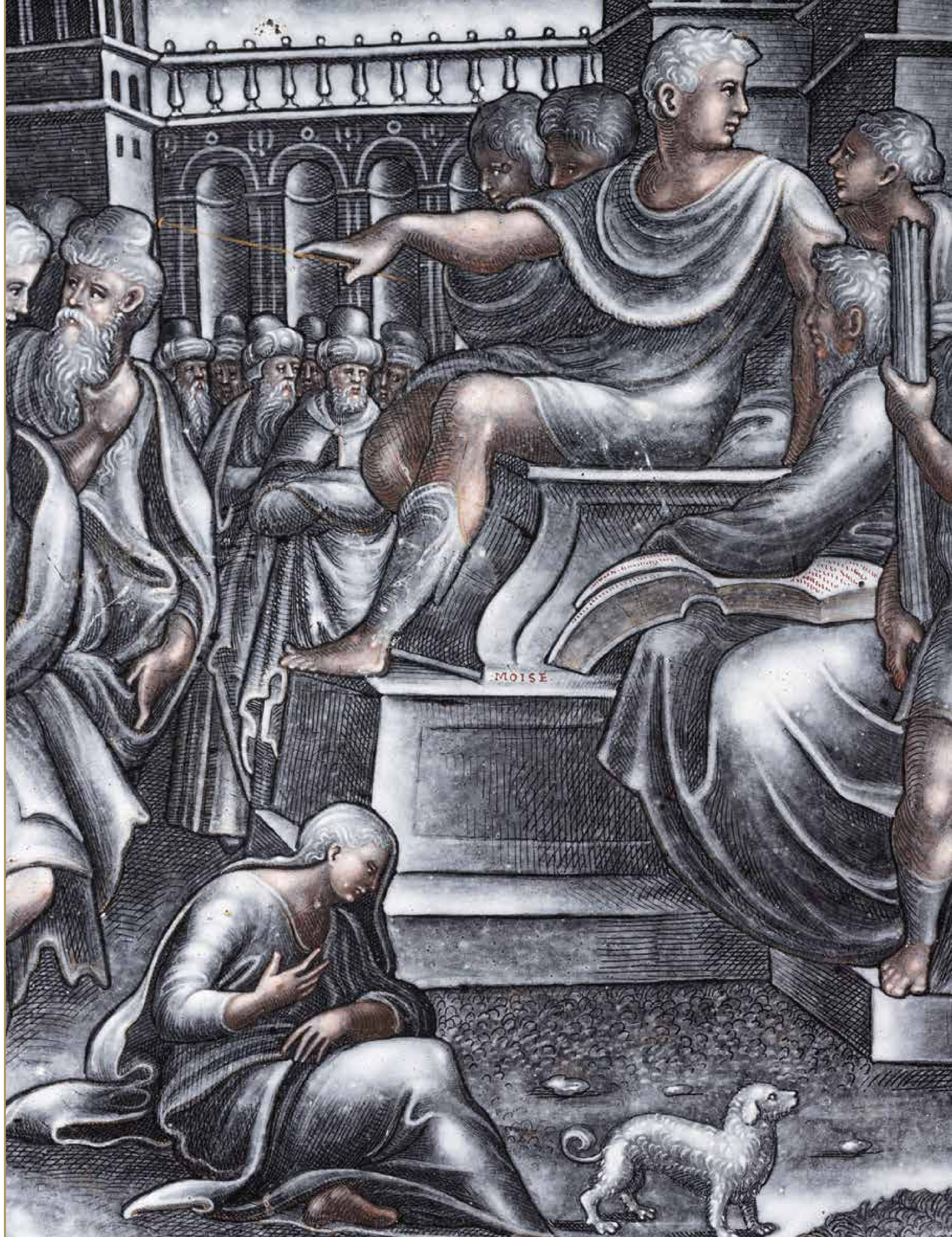
PROVENANCE
Collection du Comte Grégoire Stroganoff, 13-24 mars 1893, Villa Borghèse, Rome, lot 486, pl. XIX
Collection Rosenberg, Paris
Hôtel Drouot, 12-13 juin 1924, lot 28
Collection Jean Davray, Paris
Collection Hubert de Givenchy, Paris
Galerie J. Kugel, Paris
Collection Yves Saint Laurent et Pierre Bergé
Christie's Paris, 23 février 2009, lot 534
Galerie J. Kugel, Paris, 2013

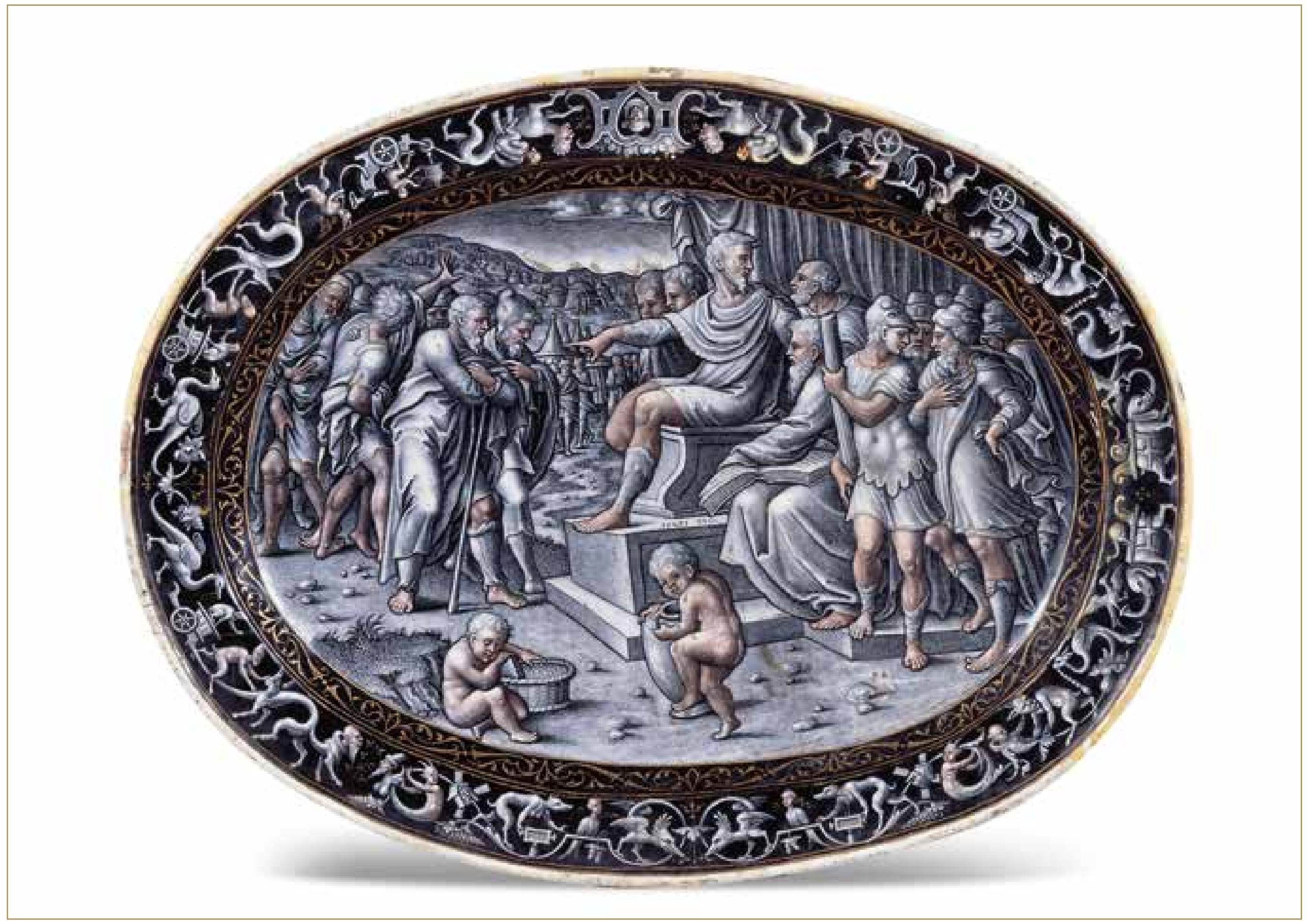
EXHIBITED
Emaux de Limoges de la Renaissance provenant de la collection de M. Hubert de Givenchy, Galerie Kugel, 1994, no 7.

LITERATURE
S. Baratte, *Les Emaux peints de Limoges*, Musée du Louvre, Paris, 2000, pp. 248-249.
B. Descheemaeker, *Emaux de Limoges de la Renaissance provenant de la collection de M. Hubert de Givenchy*, Galerie Kugel, 1994, pp. 42-45, no 7.
D. Cooper (dir.), *Great Private Collections*, Weidenfeld & Nicolson / Editions du Pont Royal, 1963, p. 261 (ill.).

200 000-300 000 €

205 000-307 000 US$





P. Reymond, *Moïse et Jethro*, Musée du Louvre, inv. no. R311 © RMN-Grand Palais (musée du Louvre) / Daniel Arnaudet

This magnificent ceremonial platter, which formed part of the service belonging to the Chaspoux de Verneuil family, is one of the most important works among the many fine Renaissance enamels, as much for its size as for the quality of its grisaille drawing.

The centre of the platter shows a scene from the life of Moses, described in Exodus 18. When the Israelites have set up camp at the foot of Mount Sinai and are preparing to broker the law with God, Moses receives a visit from his father-in-law, Jethro, priest of Midian (Exod. 18: 1–12). Jethro observes his son-in-law holding audience from morning to night. He sees that he is exhausted and is wearing out his people, who must come to him alone for their cases to be heard. To ease the situation for everyone, Jethro advises Moses only to concern himself with the most important issues and to delegate responsibility for day-to-day matters to others. Moses then appoints the judges of Israel (Exod. 18: 13–27) to take care of less important cases, so that he can give his attention to the more serious crimes.

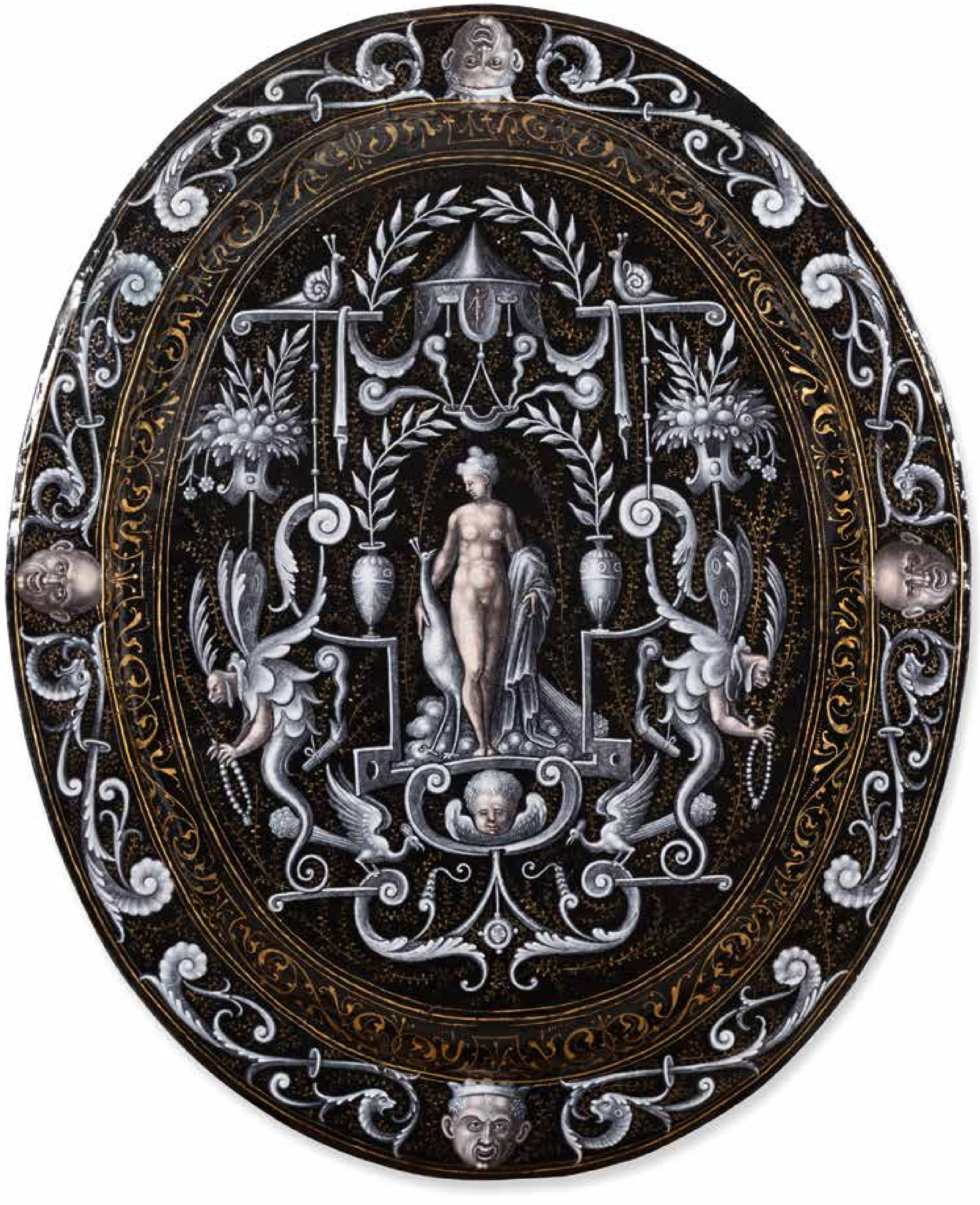
The iconographic source for this composition is an engraving by Antonio Fantuzzi (circa 1508–after 1550), after a drawing by Parmigianino, revisited by Gian Giacomo Caraglio (1500/05–1565), which illustrates the *Martyrdom of Sts Peter and Paul*. The enamellist has taken the subject of Nero enthroned from the engraving and replaced it with Moses seated on his throne, surrounded by a gathering of spectators. Pierre Reymond has eliminated the central scene of the martyrdom, but has retained the small group gesticulating before Moses, who is pointing at them. In the empty foreground space, a veiled woman sitting on the ground with her dog no doubt represents his wife Zipporah.

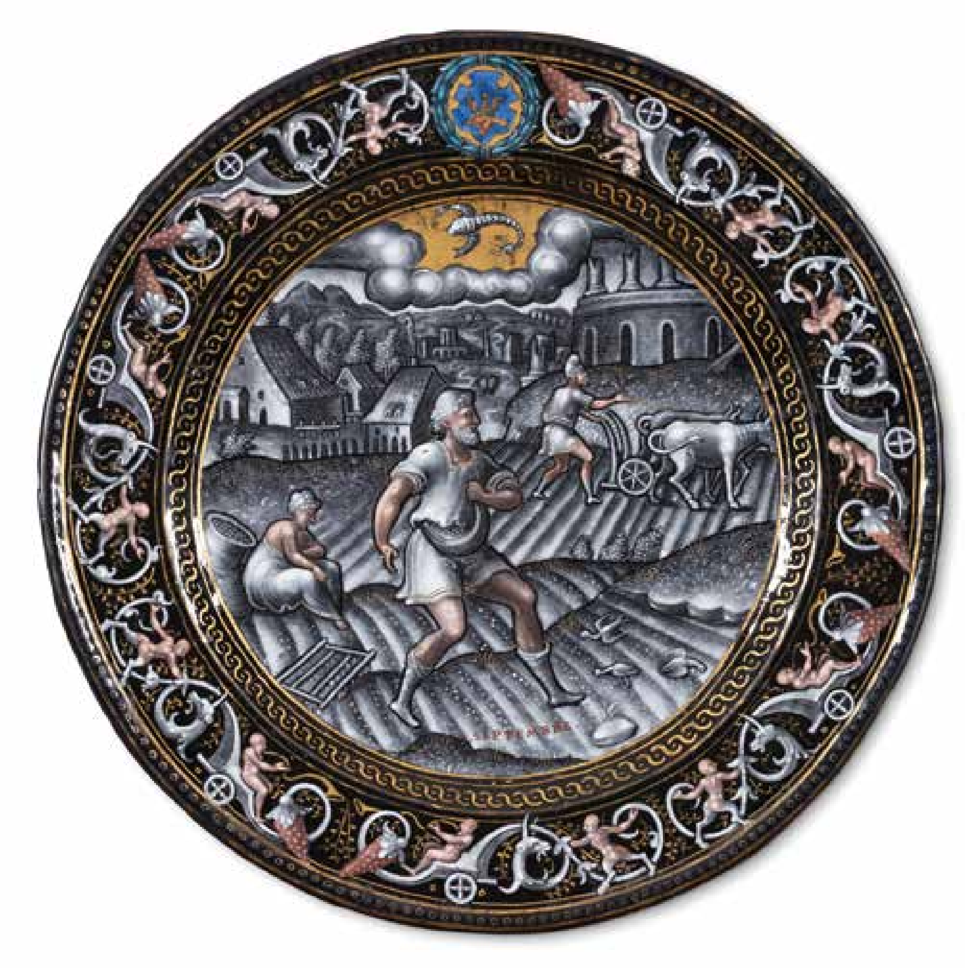
The distinctive quality of this platter is undeniably the sumptuous decoration on the reverse, with a figure of Juno in the centre surrounded on all sides by grotesques, snails and birds, as well as vases of flowers issuing branches of foliage. The flat rim is decorated with four grimacing masks, alternating with double volute arabesques. For this decoration, the enamellist was inspired by an engraving by Etienne Delaune. The figure of the naked Juno, in the centre, derives from a print by Léonard Thiry (1490–1510), a painter and engraver who was active at Fontainebleau, though originally Flemish. There is an identical composition depicting Juno on a piece of majolica from Urbino in the V&A Museum, London (Rackham, *op. cit.* no 640).

Although it is unsigned, an attribution to Pierre Reymond is substantiated by the fact that it was part of the service belonging to the Chaspoux de Verneuil family, as indicated by the arms on the rim – *Azure, to the phoenix Or in its surface, a chief Gules, charged of three crescents Argent* – as well as by stylistic comparisons with other dishes depicting the same subject. Commissioned by the family in about 1570–1577, this formal service was composed of about twenty-eight pieces painted by Pierre Reymond.

A large platter in the Musée du Louvre (inv. no R 311), similar in size to the present dish, bearing the monogram *P.R.* and dated 1567, depicts an almost identical subject: *Moses and Jethro*. Its composition is based on the same engraving, except that in the background we see the Israelites' encampment at the foot of Mount Sinai rather than an architectural setting, and there are two children playing at the foot of Moses's throne in the foreground.

Additionally, the same rarely found decoration of Juno, identical to the present platter, appears on the reverse of a plate by Pierre Reymond in the Hermitage Museum (inv. no. F 1388), which illustrates the story of *Abraham and Melchizedek* and is signed and dated *P.R. 28 may 1577.*





115

PLAT CIRCULAIRE EN ÉMAIL PEINT EN GRISAILLE REPRÉSENTANT LE MOIS DE SEPTEMBRE, ATELIER DE PIERRE REYMOND (1513-1584), VERS 1570

A LIMOGES POLYCHROME PAINTED ENAMEL PLATE DEPICTING OF THE MONTH OF SEPTEMBER, WORKSHOP OF PIERRE REYMOND (1513-1584), CIRCA 1570

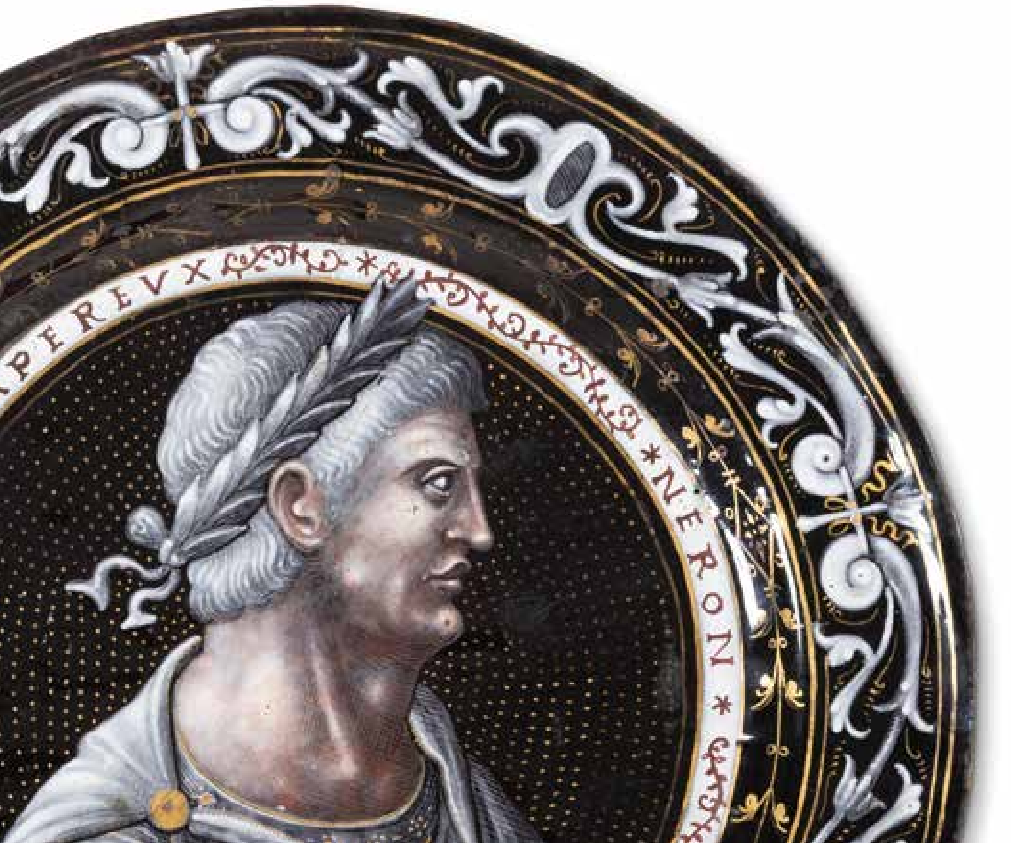
the well inscribed in red *.SEPTEMBRE.*, with the zodiacal sign of Scorpio to the top
the rim with the Chaspoux de Verneuil coat-of-arms, surrounded by foliate scrolls, strawberries and putti on chariots
the reverse inscribed *NERON. LE. CREVL. SISZIEME. AMPEREUX*, and with an old label inscribed *BERNHEIMER MUNCHEN/1864 gegr.*
partially gilt and grisaille painted enamel on copper
diameter 7¾ in.; 19,6 cm

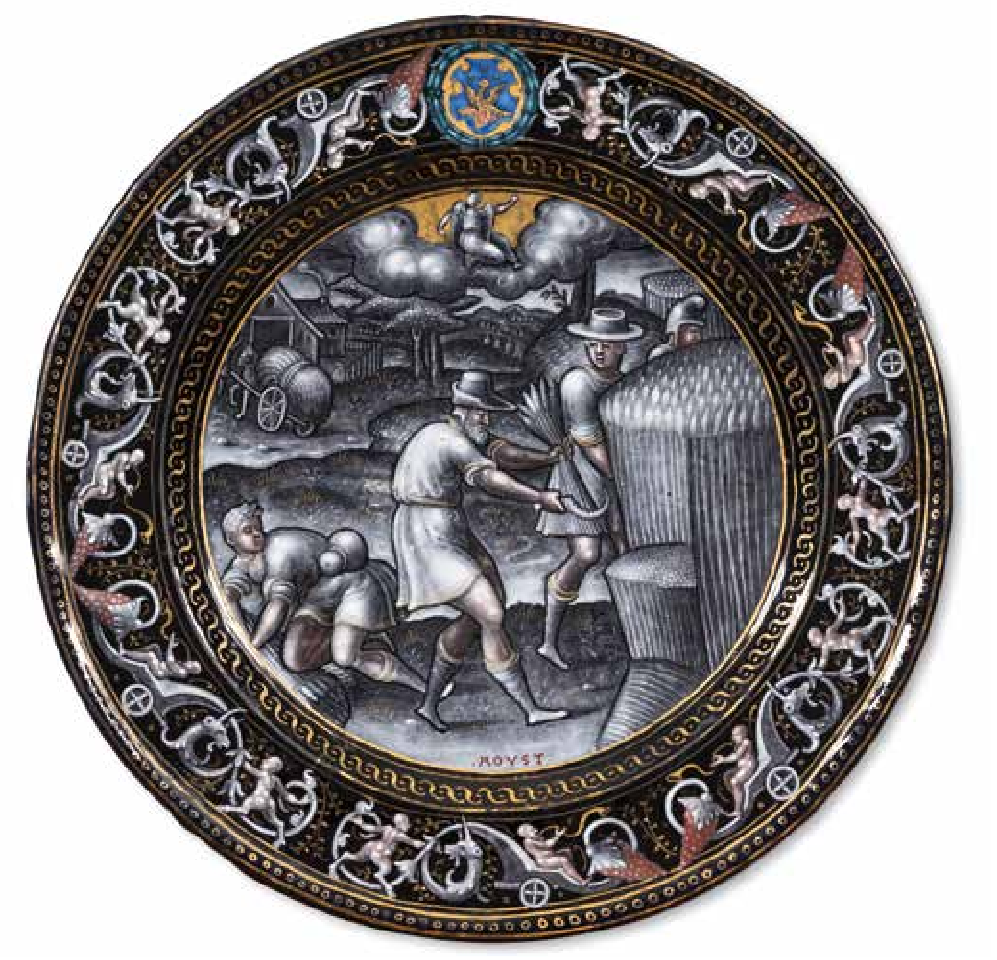
PROVENANCE
Collection du Baron Mayer Amschel de Rothschild, jusqu'en 1874
Puis par descendance, Collection of Hannah de Rothschild, Countess of Roseberry, jusqu'en 1890
Puis par descendance, Harry Primrose, 6th Earl of Rosebery
Sotheby's Londres, Mentmore, 20 mai 1977, lot 1116
Galerie J. Kugel, Paris
Collection Yves Saint Laurent et Pierre Bergé
Christie's Paris, 23 février 2009, lot 541
Galerie Kugel, Paris

LITERATURE
B. Descheemaeker, *Emaux de Limoges de la Renaissance provenant de la collection de M. Hubert de Givenchy*, Galerie Kugel, 1994, p. 41 (fig. 7)

40 000-60 000 €

41 000-61 500 US$





116

PLAT CIRCULAIRE EN ÉMAIL PEINT EN GRISAILLE À REHAUTS D'OR REPRÉSENTANT LE MOIS D'AOÛT, ATTRIBUÉ À PIERRE REYMOND (1513-1584), VERS 1570-1580

A LIMOGES GRISAILLE PAINTED ENAMEL PLATE DEPICTING THE MONTH OF AUGUST, ATTRIBUTED TO PIERRE REYMOND (1513-1584), CIRCA 1570-1580

inscribed in red *AOVT* on the lower part of the well, and *AMPEREVX / NERVA / TRESZIEME* on the reverse
the rim with the Chaspoux de Verneuil coat-of-arms, surrounded by foliate scrolls, strawberries and putti on chariots
partially gilt and grisaille painted enamel on copper
diameter 7¾ in.; 19,7 cm

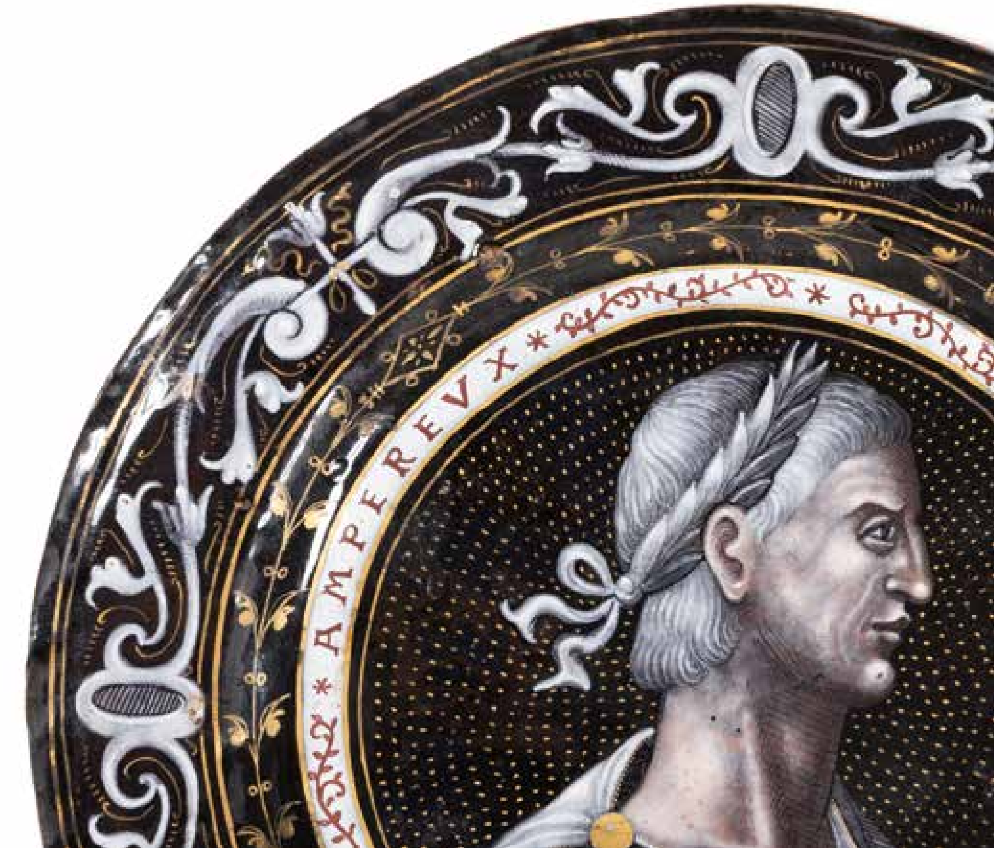
PROVENANCE
Collection baron James de Rothschild, vers 1867
Collection Hubert de Givenchy, Paris
Collection Yves Saint Laurent et Pierre Bergé
Christie's Paris, 23 février 2009, lot 538
Galerie Kugel, Paris

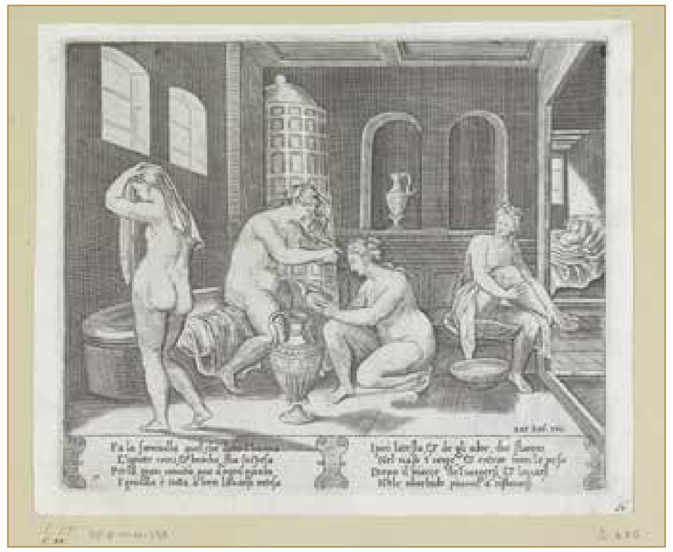
EXHIBITED
Exposition universelle, 1867, Paris

LITERATURE
B. Descheemaeker, *Emaux de Limoges de la Renaissance provenant de la collection de M. Hubert de Givenchy*, Galerie Kugel, 1994, pp. 36-37

40 000-60 000 €

41 000-61 500 US$





Agostino Veneziano (ca. 1490- 1536), Psyché assistée dans son bain (planche 7), gravure, 1530-1560, Metropolitan Museum of Art, New York, inv. no. 41.71.3(7).

117

ASSIETTE EN ÉMAIL PEINT EN GRISAILLE, À CARNATIONS ROSES ET REHAUTS D'OR, ILLUSTRANT PSYCHÉ AU BAIN AVANT LE BANQUET, LIMOGES, ATTRIBUÉ À PIERRE REYMOND (1513-1584), VERS 1570-1575

A LIMOGES GRISAILLE PAINTED CIRCULAR ENAMEL PLATE DEPICTING PSYCHE AT HER BATH, ATTRIBUTED TO PIERRE REYMOND (1513-1584), CIRCA 1570-1580

the rim with the Chaspoux de Verneuil coat-of-arms, surrounded by foliate scrolls, cornucopias and putti, the scene inscribed in red ink *VII*
the reverse with winged angel's masks, strap-work ornaments and elaborate gilt-foliate scrolls
grisaille and partially gilt painted enamel on copper, with flesh-tone highlights
diameter 9¾ in.; 25 cm

PROVENANCE
Collection baron James de Rothschild, vers 1867
Collection M. Hubert de Givenchy, Paris
Collection Yves Saint Laurent et Pierre Bergé
Christie's Paris, 23 février 2009, lot 537
Galerie J. Kugel, Paris

EXHIBITED
Exposition Universelle, 1867, Paris, Trocadéro, no 2994

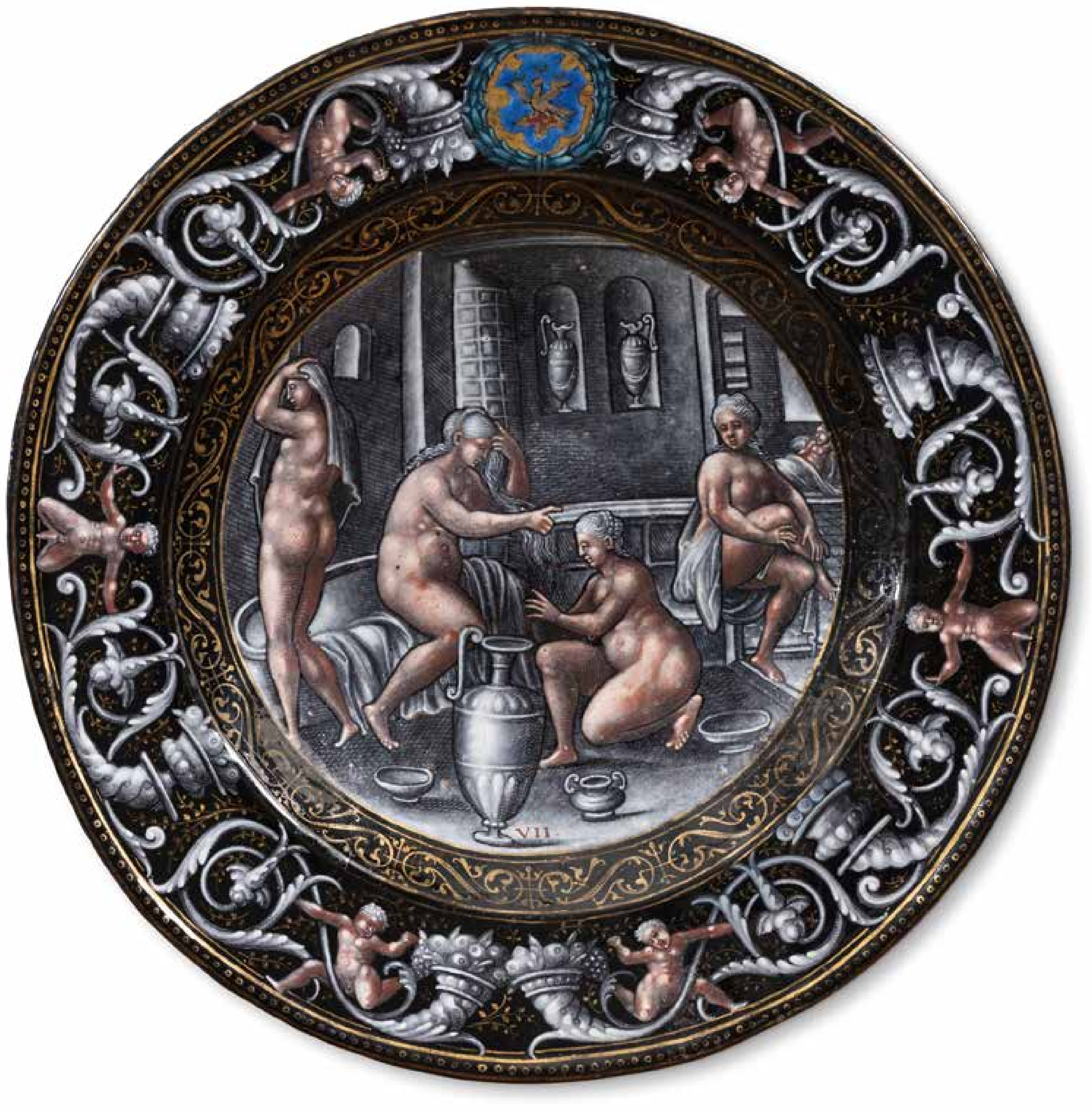
LITERATURE
Catalogue de l'Exposition universelle de 1867 au Trocadéro, Histoire du travail et des monuments historiques, Paris, 1867, no 2994.
B. Descheemaeker, *Emaux de Limoges de la Renaissance*, Kugel, 1994, pp. 28-31.

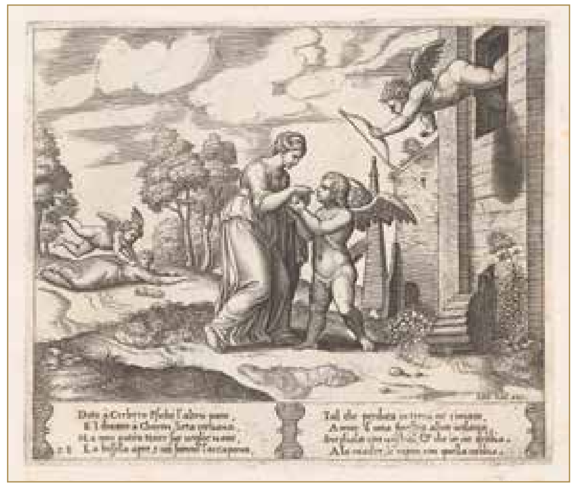
This magnificent painted enamel dish, illustrating episode VII of *The Story of Cupid and Psyche*, belonged to the collections of Baron James de Rothschild, and was exhibited in 1867 at the Exposition Universelle in Paris. It also formed part of the sumptuous service belonging to the Chaspoux de Verneuil family, originally from Brittany and Touraine. Several pieces of the service have been identified : a candlestick with the monogram *P.R.*, *dated* 1577, is in the Abegg-Stiftung, Bern (Switzerland), and there is a pair of bowls in the Walters Art Gallery, Baltimore. As well as the large plate with the *Judgement of Moses*, and the two *Cupid and Psyche* dishes, the Al Thani collection also contains dishes illustrating the months of *August* and *September*, which are decorated with the arms of the same family.

For this composition of the *Story of Psyche*, the enamellist found his source in the series of thirty-two engravings made in about 1530 by Agostino Veneziano (1490-1540), after drawings by Michiel I Coxie (1499-1592). Each engraving is accompanied by eight lines of verse describing the narrative, in the form of poems after the writings of Lucius Apuleius (124-170 CE). As indicated by the Roman numeral *VII*, the dish illustrates the episode when Psyche is preparing to bathe in the company of nymphs, who are invisible to her, before dining in a wonderful palace, built by a divine hand.

50 000-80 000 €

51 500-82 000 US$





Agostino Veneziano (vers 1490-1536), Psyché agenouillée au premier plan alors que Cupidon la fuit (planche 14), d'après l'Histoire de Cupidon et Psyché racontée par Apulée, gravure, 1530-1560, Metropolitan Museum of Art, New York, inv. no. 41.71.3(14)

118

PLAT CIRCULAIRE EN ÉMAIL PEINT EN GRISAILLE À REHAUTS D'OR ET CARNATIONS ROSES AVEC CUPIDON ET PSYCHÉ, ATTRIBUÉ À PIERRE REYMOND (1513-1584), VERS 1570-1575, MARQUÉ DES ARMOIRIES CHASPOUX DE VERNEUIL, LE REVERS ORNÉ DE MASQUES DE PUTTI AILÉS, D'ENTRELACS ET DE RINCEAUX, DES VOLUTES FEUILLAGÉES SUR LE MARLI

A LIMOGES GRISAILLE PAINTED ENAMEL CIRCULAR PLATE WITH CUPID AND PSYCHÉ, ATTRIBUTED TO PIERRE REYMOND (1513-1584),
CIRCA 1570-1575

the rim with the coat-of-arms of the Chaspoux de Verneuil, surrounded by foliate scrolls, cornucopias and putti, the center composition inscribed *XXVIII* in red ink
two collection labels on the underside inscribed *HH.* and *H 14*.
grisaille and partially gilt painted enamel on copper, with flesh-tone highlights
diameter 10 in.; 25,2 cm

PROVENANCE
Galerie J. Kugel, Paris
Collection Yves Saint Laurent et Pierre Bergé
Christie's Paris, 23 février 2009, lot 540
Galerie J. Kugel, Paris, 2013

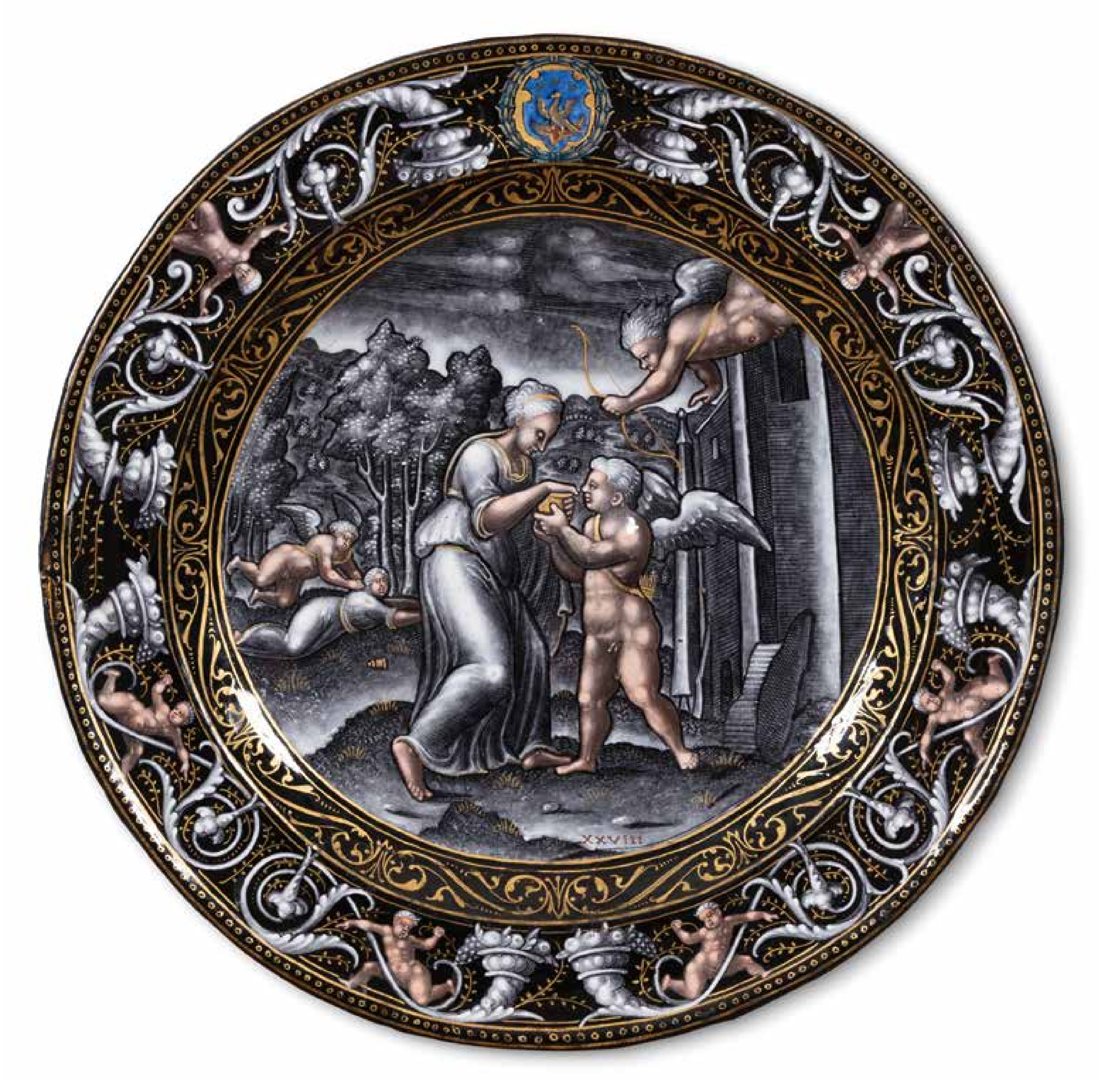
LITERATURE
S. Higgott, *The Wallace Collection Catalogue: Glass and Limoges Painted Enamels*, London, 2011, p. 257, fn. 17.
P. Verdier, *Catalogue of the painted enamels of the Renaissance*, Walters Art Gallery, Baltimore, 1967, no. 139-140.

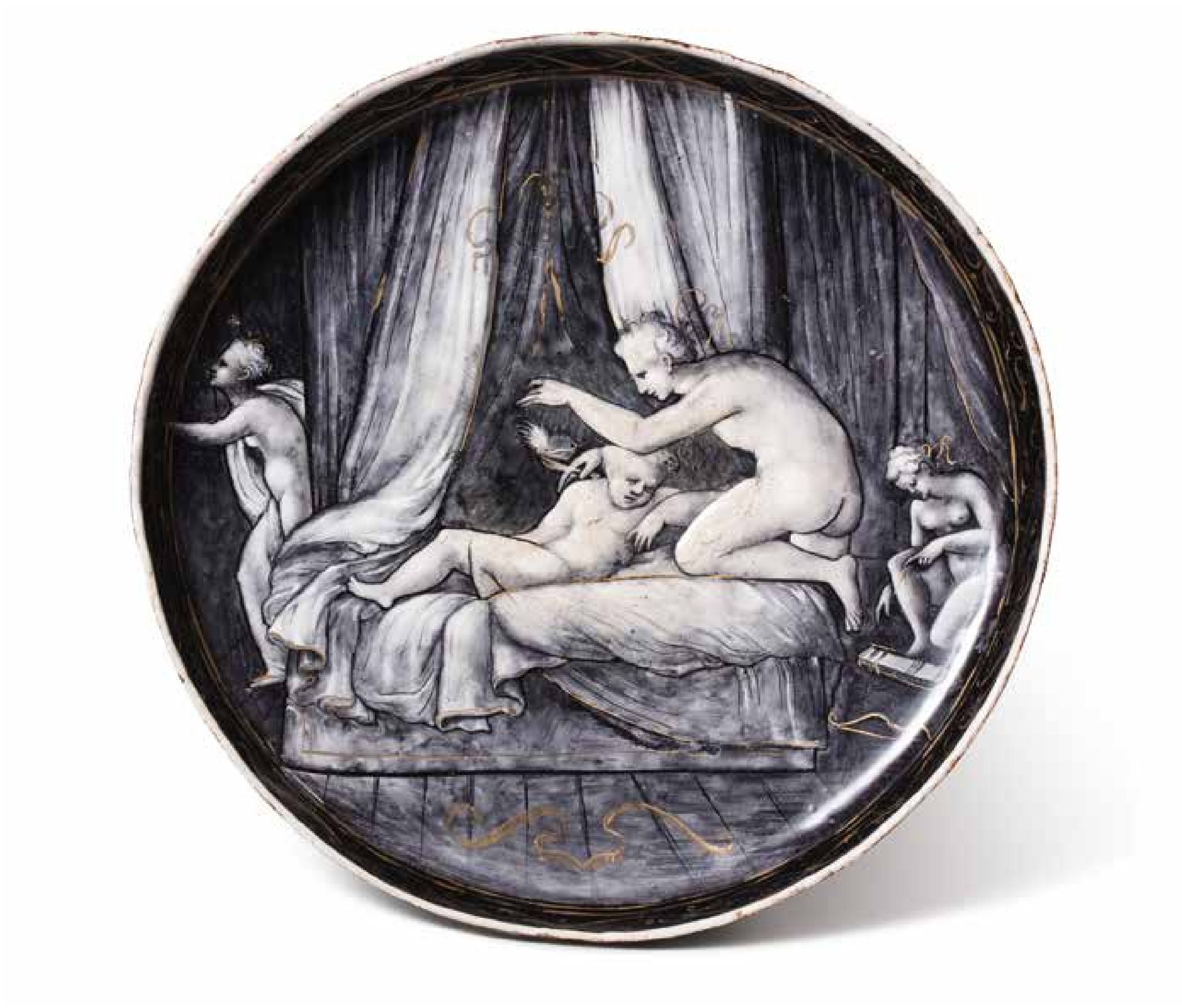
This finely decorated dish belongs to the renown Chaspoux de Verneuil service, painted by Pierre Reymond around 1570. The subject of *Psyche opening the fateful box* is taken from an engraving by Agostino Veneziano, number XVIII, from the series of T*he Loves of Psyche,* published in 1530. Another series was produced by The Master of the Die between 1530 and 1560.
The present dish illustrates three episodes of the story of *Cupid and Psyché*: in the centre Cupid instructs Psyche to bring the box of beauty to Venus; to the left, Cupid revives Psyche with an arrow, and to the right Cupid escapes from prison.

Two other plates from the Chaspoux de Verneuil service illustrate *the Loves of Psyché* : numbers 7 and 19, formerly in the collections of Baron James de Rothschild in 1867, and Hubert de Givenchy (see Descheemaeker 1994, nos 3 & 4).
The beautifully elaborated decoration of their rims with putti, cornucopia and foliage scrolls, as well as the reverse with four winged putti and strap-work is identical to the present dish. Other examples of the same series are in the Louvre, Paris (Baron Salomon de Rothschild bequest, inv. nos R271, R275, R295-R298) and the State Hermitage Museum, St Petersburg.

30 000-50 000 €

30 700-51 500 US$





119

COUPE EN ÉMAIL PEINT EN GRISAILLE À REHAUTS D'OR AVEC CUPIDON ET PSYCHÉ, LIMOGES, MILIEU DU XVI^{E} SIÈCLE

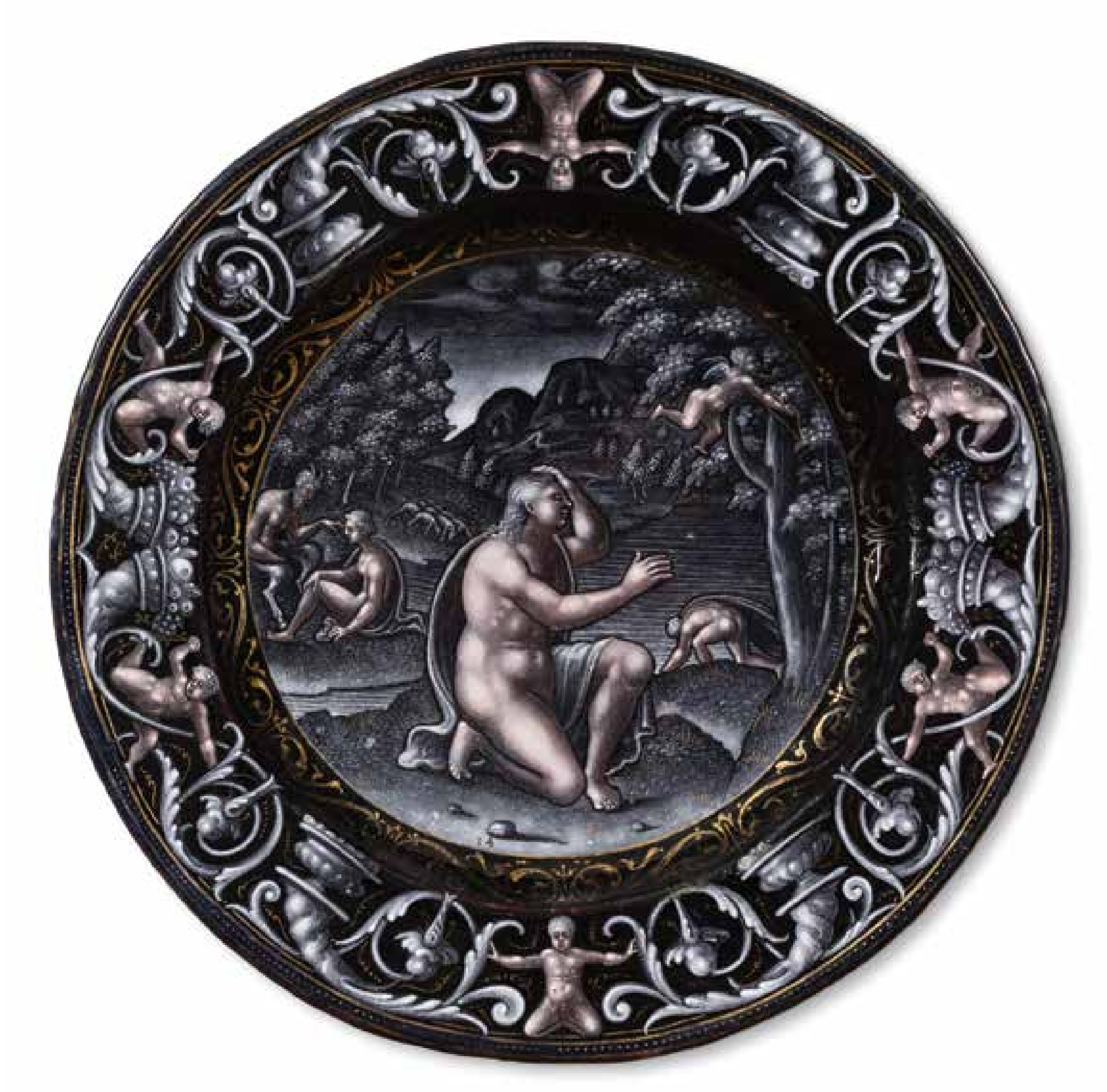
A LIMOGES GRISAILLE PAINTED ENAMEL TAZZA WITH CUPID AND PSYCHE, MID-16TH CENTURY

grisaille and partially gilt painted enamel on copper
height 2¾ in.; diameter 8¾ in.; 7 cm; 22,3 cm

PROVENANCE
Anthony Embden, Paris, 2007

2 000-3 000 €

2 050-3 100 US$



120

PLAT EN ÉMAIL PEINT EN GRISAILLE À REHAUTS D'OR AVEC AMOUR FUYANT PSYCHÉ, ATTRIBUÉ À PIERRE REYMOND (1513-1584), DERNIER QUART DU XVIE SIÈCLE

A LIMOGES GRISAILLE PAINTED ENAMEL PLATE DEPICTING CUPID FLEEING FROM PSYCHE, ATTRIBUTED TO PIERRE REYMOND (1513-1584) CIRCA 1570-1577

numbered *14* on the well
the rim with putti alternated with foliate scrolls and vases, the reverse with masks of winged putti, patterns of interlacing foliate scrollwork grisaille and partially gilt painted enamel on copper, with flesh-tone highlights
diameter 9 in.; 23 cm

PROVENANCE
Collection Jacques & Galila Hollander
Christie's Paris, 16 octobre 2013, lot 130

This dish depicting *Cupid fleeing Psyche* belongs also to the series of enamels based on the 32 engravings of the *Loves of Psyche*, by Agostino Veneziano and the Master of the Die, after the drawings by Michiel de Coxie (1499-1592). Two other examples of the same series belong to this collection, as part of the Chaspoux de Verneuil service, formerly in the collections of Yves Saint Laurent and Hubert de Givenchy.

15 000-25 000 €

15 400-25 600 US$

121

MÉDAILLON EN ÉMAIL PEINT EN GRISAILLE À REHAUTS D'OR REPRÉSENTANT L'EMPEREUR GALBA, ENTOURAGE DE LÉONARD LIMOSIN (1505-1577), VERS 1550

A LIMOGES PAINTED ENAMEL MEDALLION DEPICTING THE ROMAN EMPEROR GALBA, CIRCLE OF LÉONARD LIMOSIN (1505-1577), CIRCA 1550

inscribed in gold *GALBA*
with trophies and foliate scrolls in each corner
grisaille and partially gilt painted enamel on copper; set in a gilt-wood frame with enamel inlays
(portrait) diameter 9½ in.; 24 cm

(frame) 11⅖ by 11⅔ in.; 29 by 29,5 cm

PROVENANCE
Christie's Londres, 13 décember 2001, lot 401
Galerie J. Kugel, 2007

LITERATURE
V. Notin, *La Rencontre des Héros. Regards croisés sur les Emaux peints de la Renaissance*, Limoges, musée municipal de l'Evêché, 2002, pp. 157-170.
S. Baratte, *Les Emaux peints de Limoges*, cat. Musée du Louvre, Paris, 2000, pp. 95 and 132.

This impressive painted enamel portrait medallion of Emperor Galba *all'antica* is consistent with the manner of mid-sixteenth century portraits by Limoges enamellers, which were much admired.

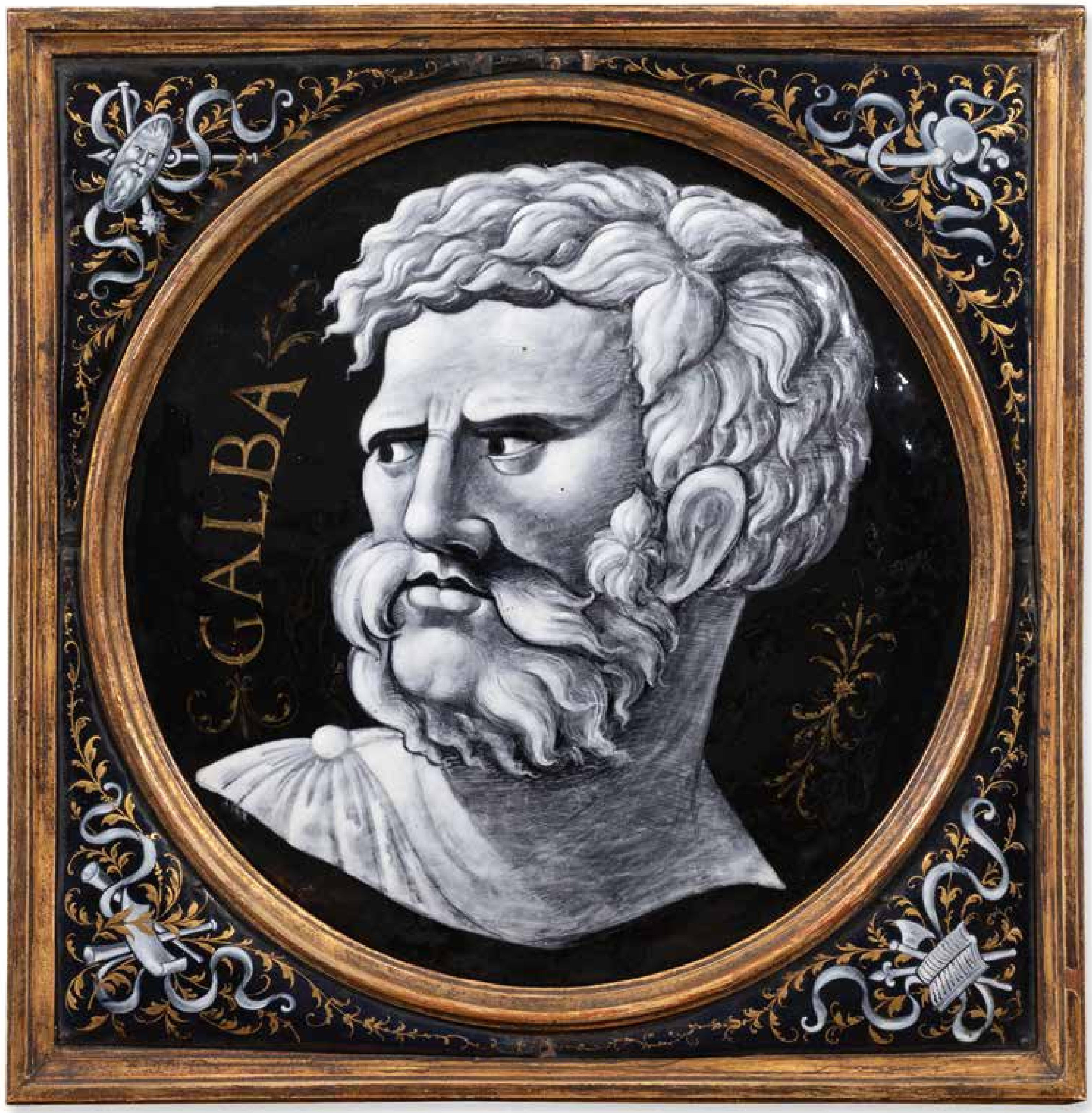
These medallions, on a large scale with the sitter generally shown in profile and identified by name, were often inserted into panelling or presented in square frames.

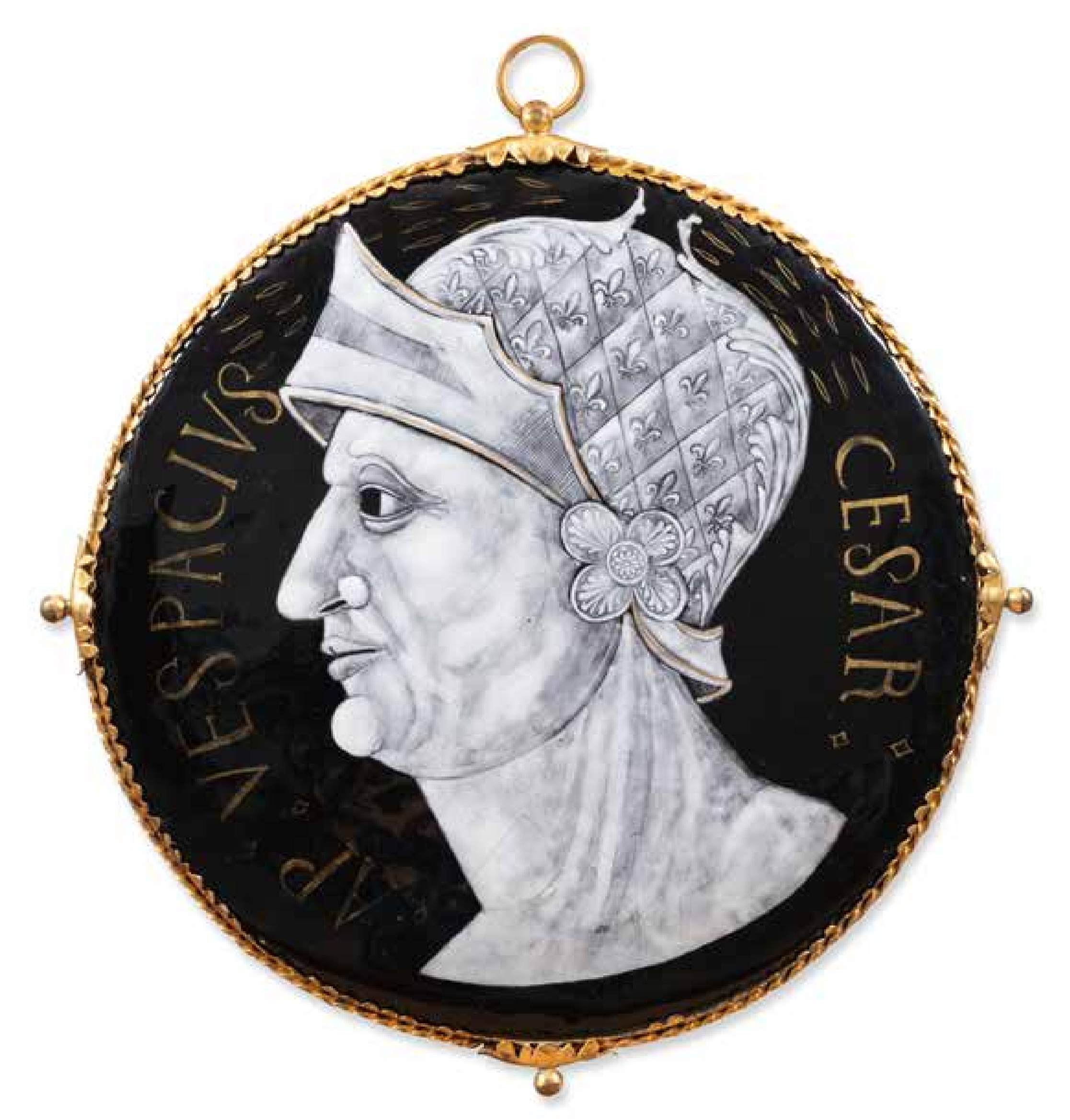
The engravings of Marcantonio Raimondi, published in about 1500–1534 in the *Speculum Romanae Magnificentiae* (The Mirror of Roman Magnificence) traditionally served as models for *The Twelve Caesars*, one of whom is Galba. Nevertheless, the series engraved by Raimondi does not seem to include this particularly rare portrayal of Emperor Galba, seen in three-quarter view, bearded with a thick head of hair and his head slightly turned.

The fantastic quality of this grisaille painting, emphasising the detailed modelling of Galba's thick, curly hair, as well as his expressive look, suggest an attribution of the present enamel to the circle of Léonard Limosin (1505–1577), highly regarded for the virtuosity of his enamelled portraits. However, it is also reminiscent of the style of Jean II Pénicaud who excels equally in the elaboration of naturalistic and detailed portraits, perfectly illustrated in his profile of *Pompée* (Louvre, inv. no OA4017).

40 000-60 000 €

41 000-61 500 US$





122

MÉDAILLON EN ÉMAIL PEINT EN GRISAILLE AVEC LE PROFIL DE L'EMPEREUR VESPASIEN, ENTOURAGE DE LÉONARD LIMOSIN (1505-1577), VERS 1550

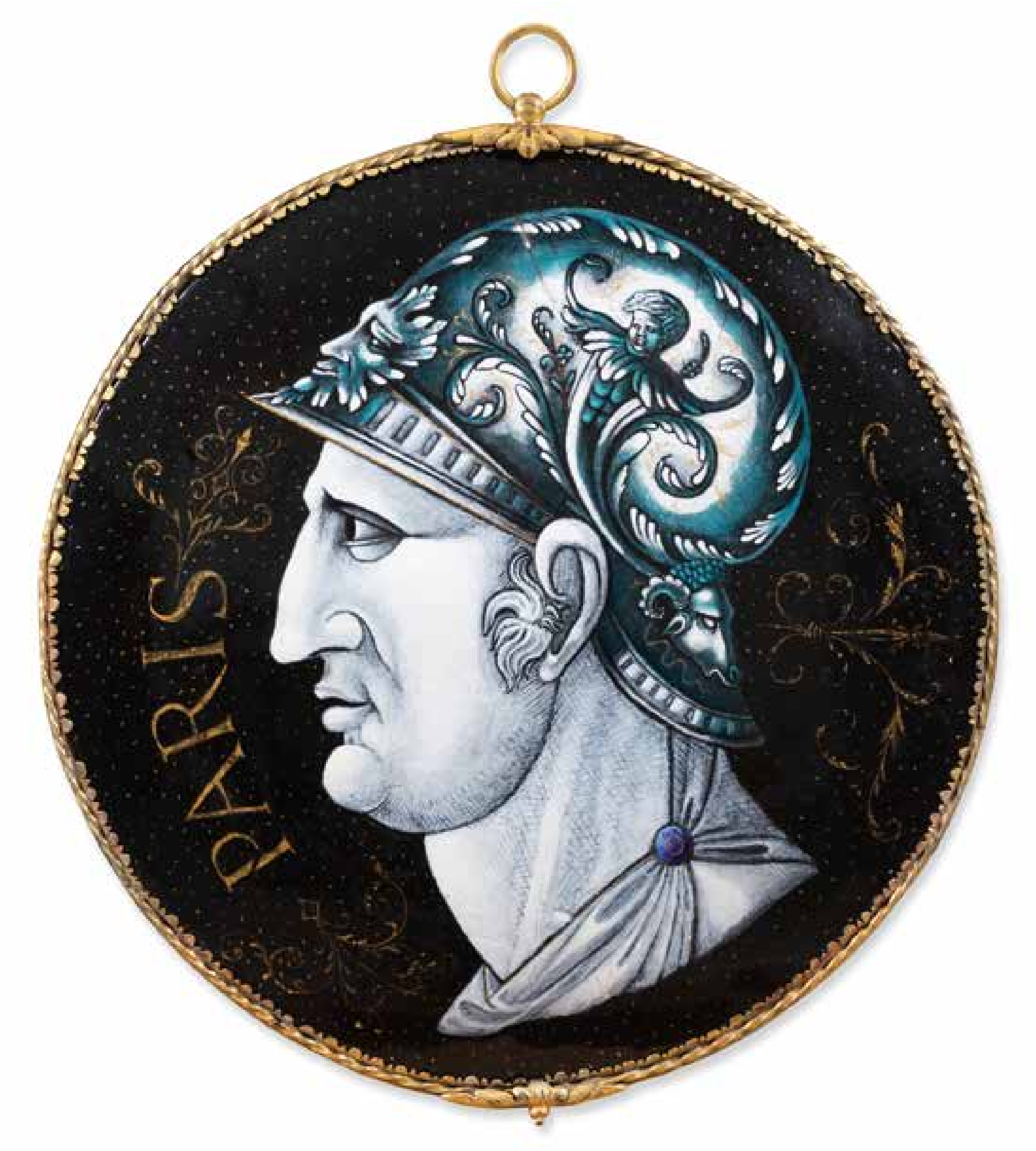
A LIMOGES PAINTED ENAMEL MEDALLION WITH THE PROFILE OF THE EMPEROR VESPASIAN, CIRCLE OF LÉONARD LIMOSIN (1505-1577), CIRCA 1550

inscribed *AP:VESPASIUS/CESAR:*
grisaille and partially gilt painted enamel on copper; in a gilt-bronze frame
diameter 9⅔ in.; 24,2 cm

PROVENANCE
Galerie J. Kugel, Paris, 2008

15 000-20 000 €

15 400-20 500 US$



123

MÉDAILLON EN ÉMAIL PEINT POLYCHROME À REHAUTS D'OR REPRÉSENTANT LE TROYEN PÂRIS, ENTOURAGE DE LÉONARD LIMOSIN (1505-1577), VERS 1550

A LIMOGES PAINTED ENAMEL MEDALLION WITH THE TROJAN HERO PARIS, CIRCLE OF LÉONARD LIMOSIN (1505-1577), CIRCA 1550

Inscribed in gold *PARIS*
polychrome and partially gilt painted enamel on copper; in a gilt-bronze frame
diameter 10½ in.; 26,5 cm

PROVENANCE
Galerie J. Kugel, Paris, 2007

20 000-30 000 €

20 500-30 700 US$

ENFANCE DHERCVLES
VITELLIVS VIII
NERO CLAVDIVS CAESAR VI

124

MÉDAILLON EN ÉMAIL PEINT EN GRISAILLE À REHAUTS D'OR AVEC L'ENFANCE D'HERCULE, LIMOGES, XVIE SIÈCLE, DANS UN CADRE POSTÉRIEUR EN BOIS NOIRCI ET LAITON INCRUSTÉ DE PLAQUES EN ÉMAIL PEINT

A LIMOGES GRISAILLE PAINTED ENAMEL MEDALLION WITH THE BIRTH OF HERCULES, 16TH CENTURY

inscribed in a cartouche *ENFANCE DHERCULE*
grisaille and partially gilt painted enamel on copper, with flesh-tones highlights; set in a 19th century ebonised wood and brass frame, with grisaille painted enamel inlay
diameter 6¾ in.; 17 cm

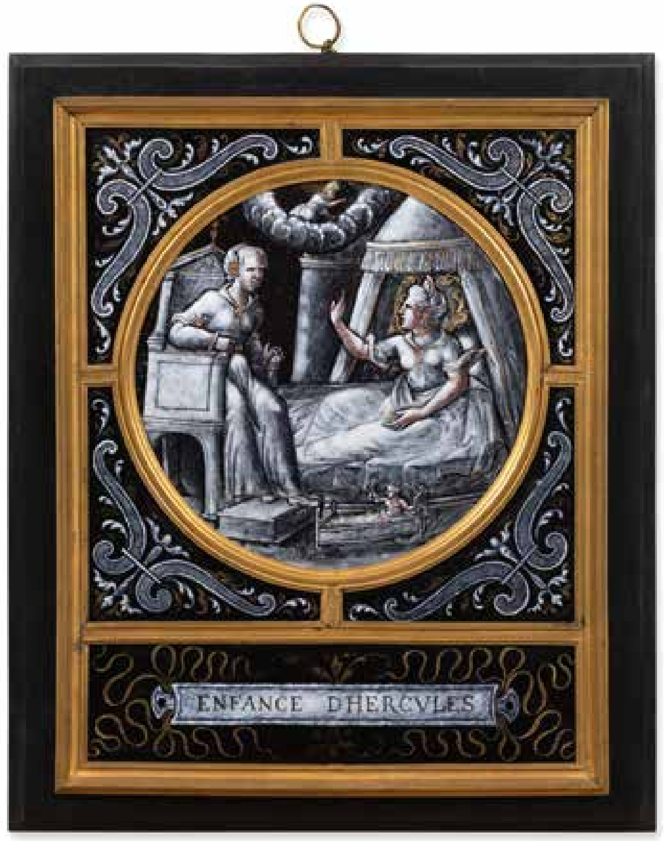
(frame) 13¾ by 11½ in.; 35 by 29 cm

PROVENANCE
Collection particulière, Texas
Christie's New York, 22 avril 2008, lot 147

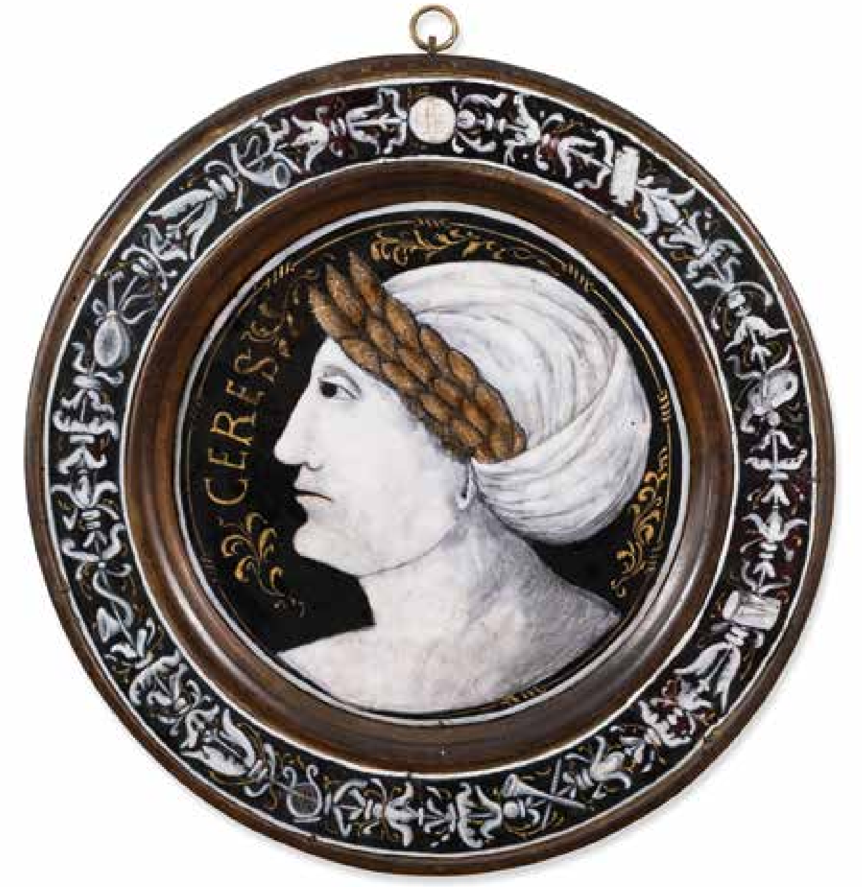
This medallion depicting the *Birth of Hercules* can be compared with a similar medallion in the Walters Art Museum in Baltimore, depicting *Hercules and Antaeus* signed and dated by Léonard Limosin in 1573 (inv. no 44.283).

6 000-8 000 €

6 200-8 200 US$



124



125

125

MÉDAILLON EN ÉMAIL PEINT EN GRISAILLE À REHAUTS D'OR AVEC LA DÉESSE CÉRÈS, LIMOGES, PROBABLEMENT MILIEU DU XVIE SIÈCLE

A LIMOGES GRISAILLE PAINTED ENAMEL MEDALLION WITH THE PROFILE OF CERES, PROBABLY MID-16TH CENTURY

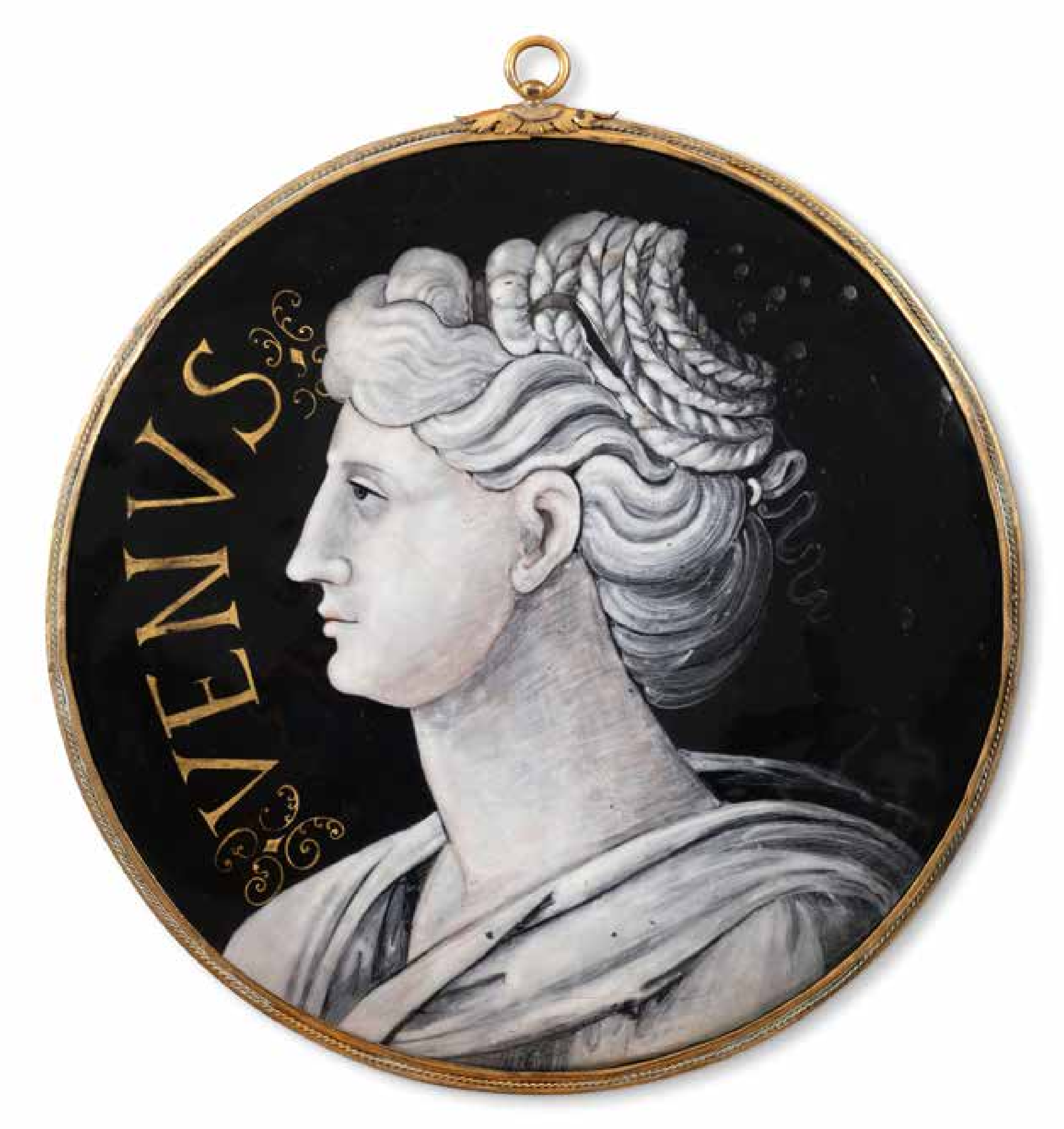
inscribed *CERES* in gold
grisaille and partially gilt painted enamel on copper; in a wood frame
diameter 13 in., 33 cm

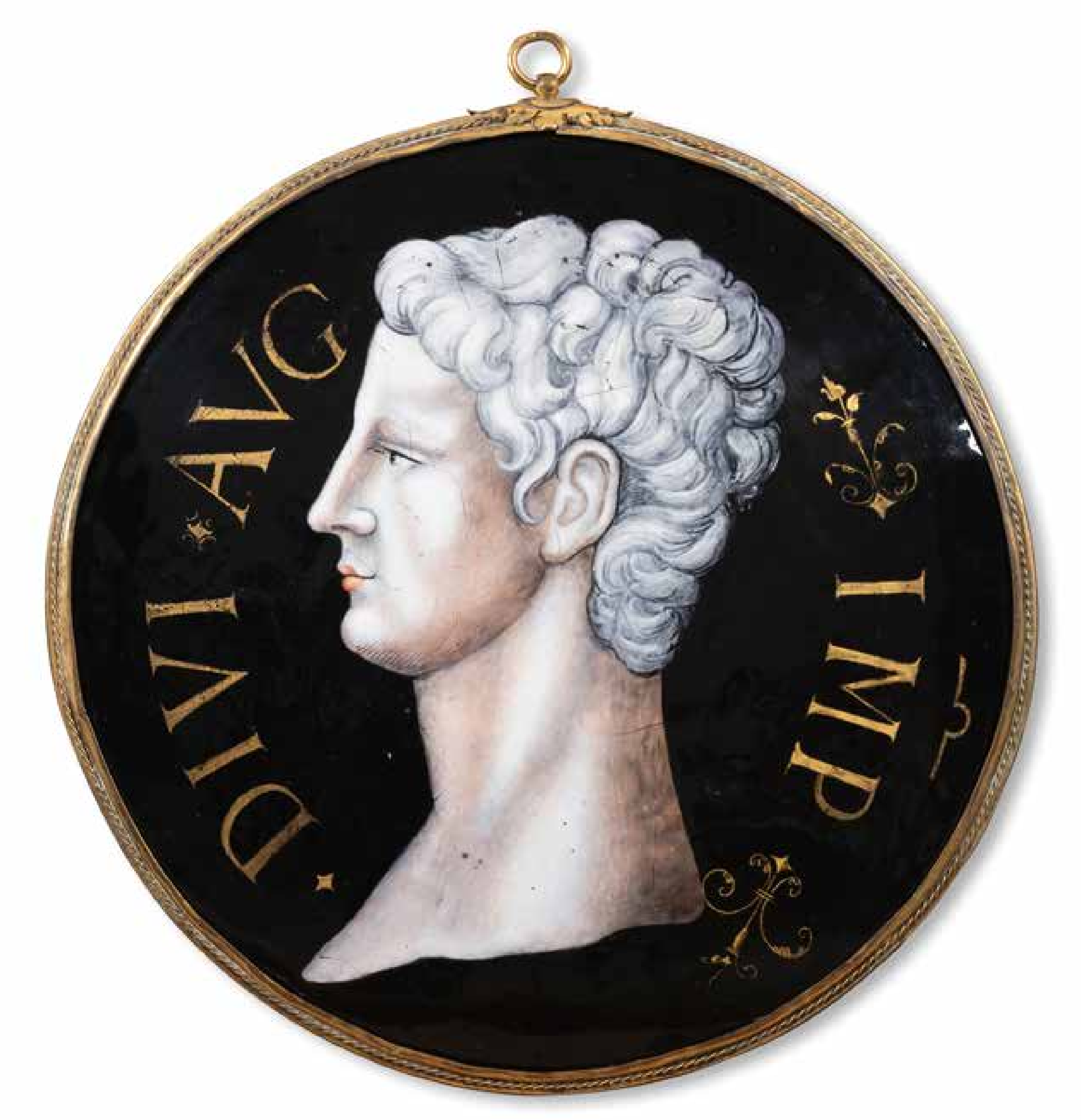
PROVENANCE
Galerie Bresset & Fils, Paris, 2007

An identical composition of Ceres as a portrait medallion (diam. 24 cm) belonged to the collections of Edme-Antoine Durand, displayed in the Louvre (inv. no MR 2547; cf. S. Barratte, *op. cit.* p.132).

4 000-6 000 €

4 100-6 200 US$





126

MÉDAILLON EN ÉMAIL PEINT EN GRISAILLE SUR CUIVRE À REHAUTS D'OR REPRÉSENTANT VÉNUS, ATTRIBUÉ À L'ATELIER DE LÉONARD LIMOSIN (1505-1577), VERS 1550

A LIMOGES POLYCHROME PAINTED ENAMEL MEDALLION WITH THE PROFILE OF THE GODDESS VENUS, ATTRIBUTED TO THE WORKSHOP OF LÉONARD LIMOSIN (1505-1577), CIRCA 1550

inscribed *VENUS*
grisaille and partially gilt painted enamel on copper, with flesh-tone highlights; in a gilt-bronze frame
diameter 11¼ in.; 28,5 cm

PROVENANCE
Galerie Kugel, Paris, 2013

This magnificent female portrait shows the goddess Venus in *all'antica* profile, facing left, her hair elegantly dressed with braids piled on the top of her head.

The enamel's iconography may be compared to two anonymous works of the mid-sixteenth century: a *Venus* in the Kunstgewerbemuseum in Berlin (inv. no. K4998), and another medallion depicting *Ceres* in the Musée du Louvre (inv.no. MR2547).

Although the precise model for this composition is unknown, it is possible that the strikingly elaborate hairstyle was inspired by a drawing by Léonard Thiry (1490/1510–1540), an artist of the School of Fontainebleau, which depicts a very similar and equally extravagant hairstyle, crowned with feathers (Berlin, Kunstbibliothek SMPK, department of prints).

The quality of the drawing and typology of this large medallion suggest an attribution to the workshop of Léonard Limosin, who was the principal producer of this type of portrait in about 1550. Its manner is absolutely consistent with that of the series of *The Twelve Caesars* and heroes of antiquity, made around 1550 by the Limoges enameller.

Nevertheless, it is also possible to recognise similarities with the works of Jean II Pénicaud (active 1532-1549) who was particularly attentive to the treatment of hairstyles, especially in his portrait of *Cleopatra*, made in the mid-sixteenth century and now in the Musée du Louvre (inv. no. MV 659).

50 000-80 000 €

51 500-82 000 US$

127

MÉDAILLON EN ÉMAIL PEINT POLYCHROME SUR CUIVRE REPRÉSENTANT L'EMPEREUR TIBÈRE, ATTRIBUÉ À L'ATELIER DE LÉONARD LIMOSIN (1505-1577), VERS 1550

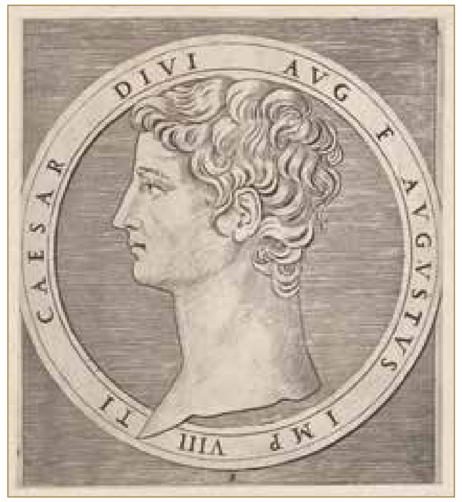
A LIMOGES POLYCHROME PAINTED ENAMEL MEDALLION WITH THE PROFILE OF THE EMPEROR TIBERIUS, ATTRIBUTED TO THE WORKSHOP OF LÉONARD LIMOSIN (1505-1577), CIRCA 1550

inscribed *·DIVI ·AUG / ·IMP*
grisaille and partially gilt painted enamel on copper, with flesh-tones highlights; in a gilt-bronze frame
diameter 11²⁄₅ in.; 29 cm

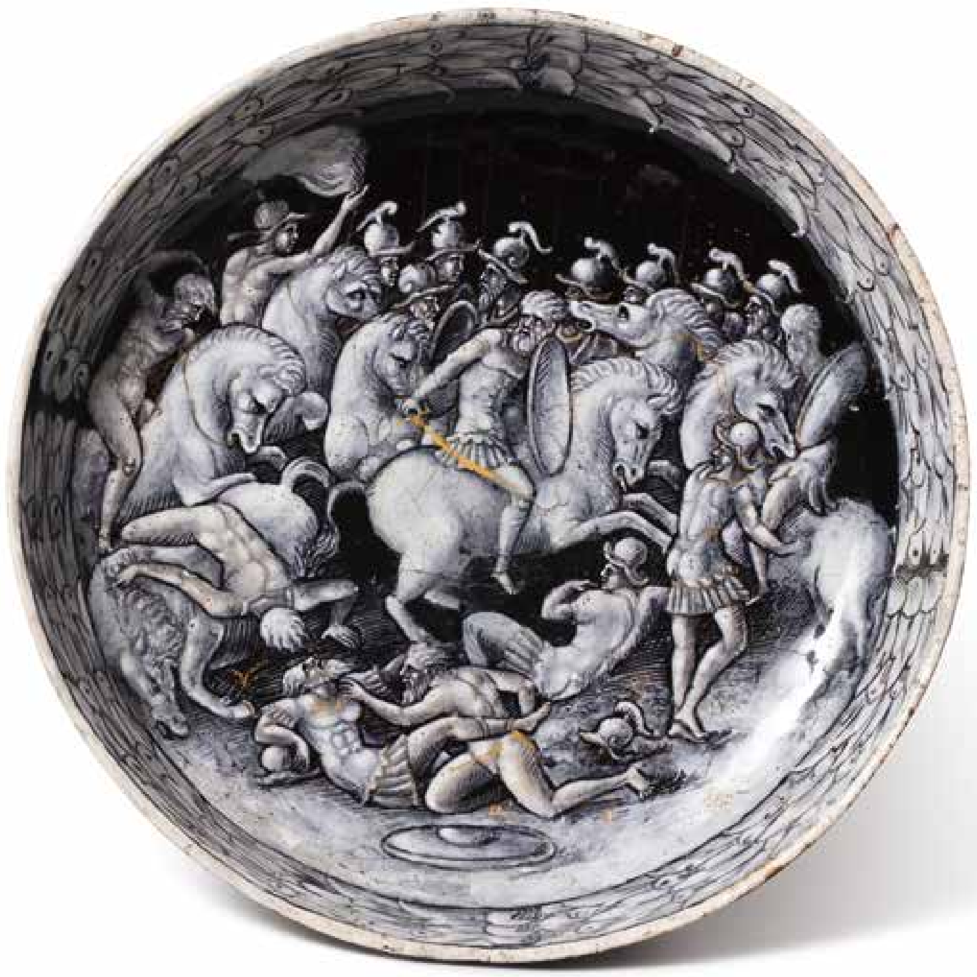
PROVENANCE
Galerie Kugel, Paris, 2013

50 000-80 000 €

51 500-82 000 US$



Marcantonio Raimondi (v. 1480-1534), Speculum Romanae Magnificentiae : Tiberius, tiré des Douze Césars, gravure, vers 1500-1534, Metropolitan Museum of Art, New York, inv. no. 41.72(3.85)



128

PIERRE REYMOND
1513 - 1584

TAZZA EN ÉMAIL PEINT EN GRISAILLE AVEC UNE BATAILLE ÉQUESTRE ENTRE GRECS ET TROYENS, VERS 1571, MONOGRAMMÉ ET DATÉ SUR LE PIÉDOUCHE

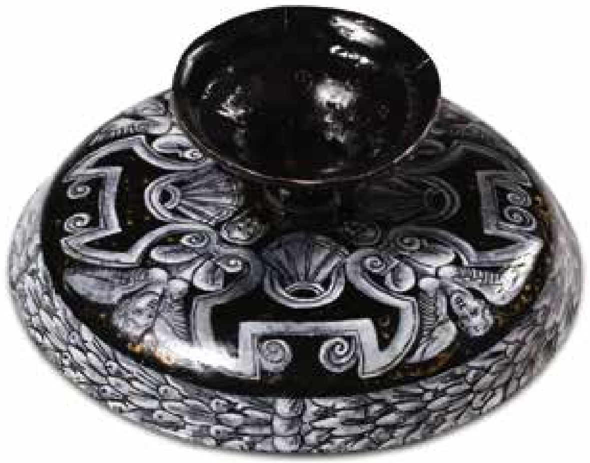
A LIMOGES GRISAILLE PAINTED ENAMEL TAZZA DEPICTING A CAVALRY BATTLE BETWEEN GREEKS AND TROJANS, CIRCA 1571

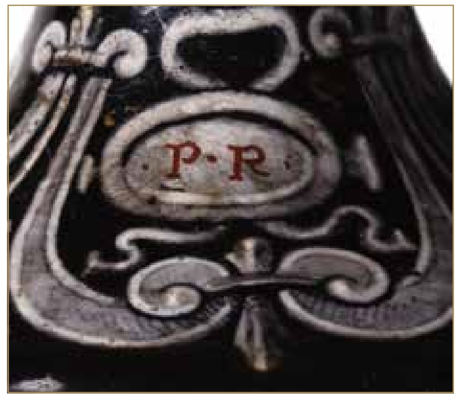
monogrammed *PR* and dated *1571* on the foot
grisaille and partially gilt painted enamel on copper
height 2¾ in.; diameter 7 in.; 7 cm; 18 cm

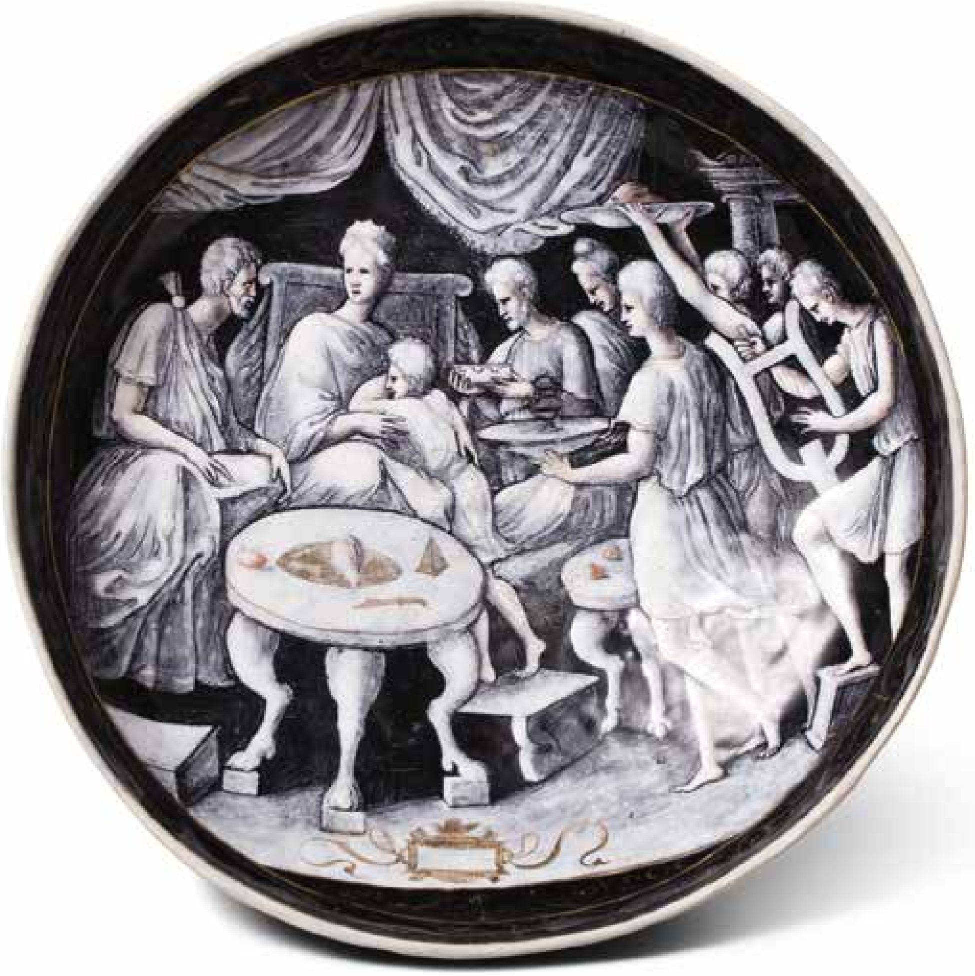
PROVENANCE
Galerie Bresset & Fils, Paris, 2007

3 000-5 000 €

3 100-5 200 US$







129

A LIMOGES GRISAILLE PAINTED ENAMEL TAZZA WITH THE FEAST OF DIDO AND AENEAS, 16TH CENTURY

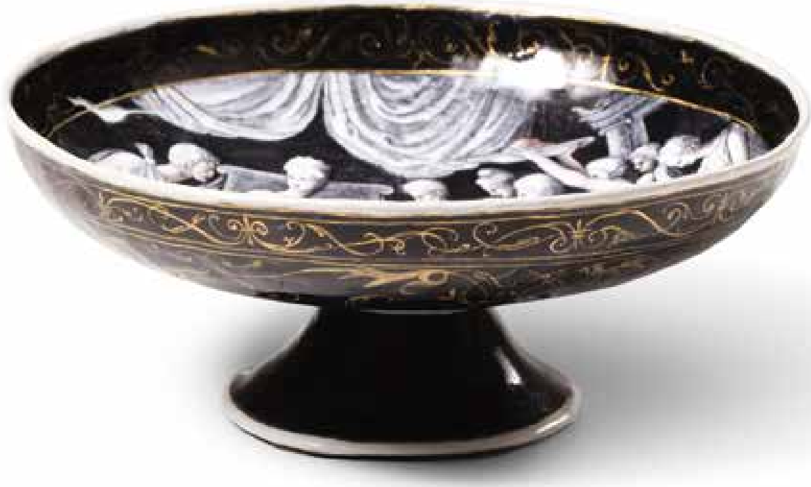
TAZZA EN ÉMAIL PEINT EN GRISAILLE À REHAUTS D'OR AVEC LE FESTIN DE DIDON ET D'ENÉE, LIMOGES, XVIE SIÈCLE

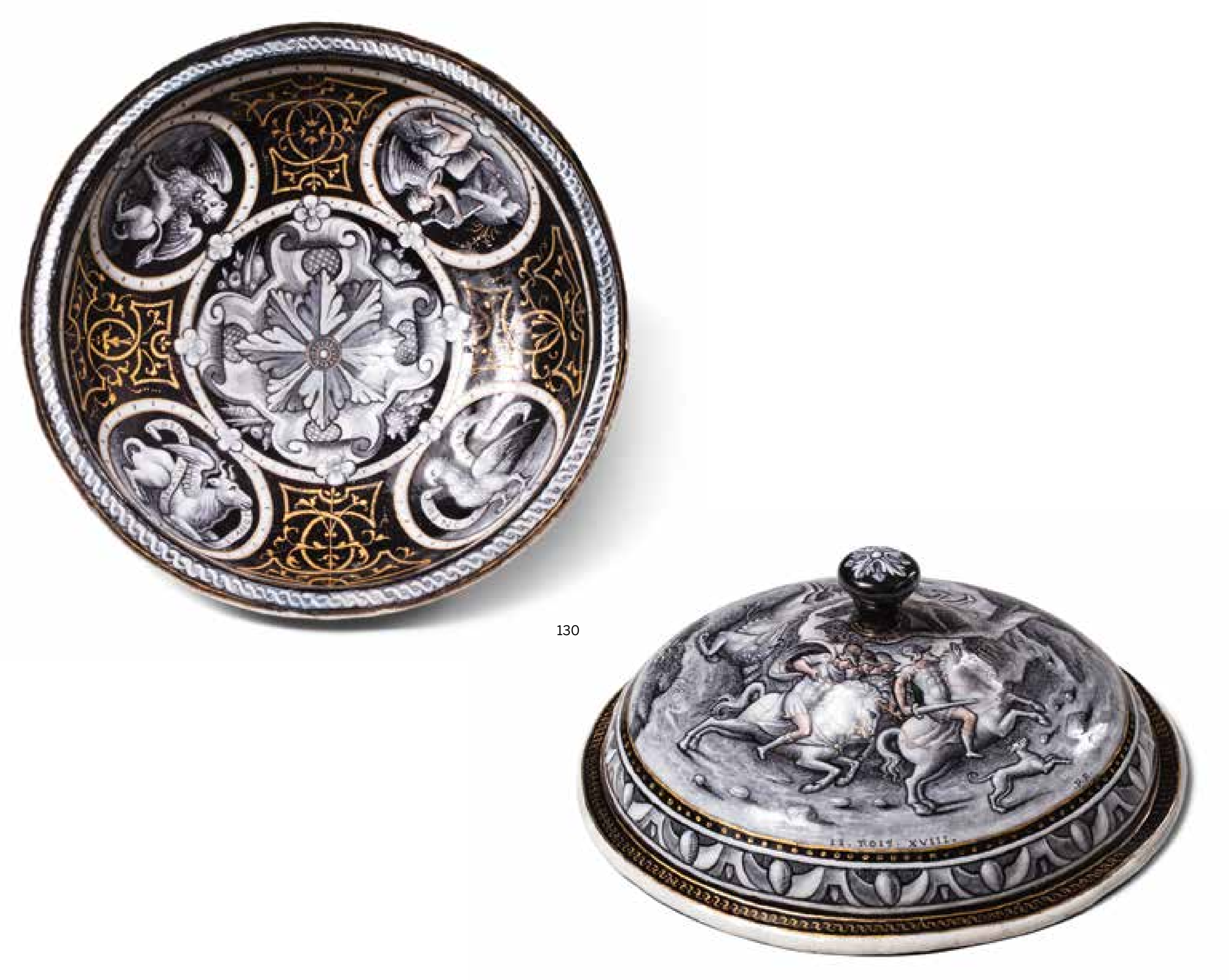
grisaille and partially gilt enamel on copper, with flesh-tones highlights
height $3\frac{1}{7}$ in.; diameter $7\frac{2}{3}$ in.; 8 cm; 19,5 cm

PROVENANCE
Galerie Bresset & Fils, Paris, 2007

4 000-6 000 €

4 100-6 200 US$





130

130

PIERRE REYMOND
1513 - 1584

COUVERCLE DE TAZZA AVEC UNE BATAILLE ÉQUESTRE EN ÉMAIL PEINT EN GRISAILLE SUR CUIVRE À REHAUTS D'OR, MONOGRAMMÉ PR ET INSCRIT II. ROIS. XVIII.

A LIMOGES GRISAILLE PAINTED ENAMEL TAZZA LID WITH AN EQUESTRIAN BATTLE, CIRCA 1580

monogrammed *.P.R.* and inscribed *II. ROIS. XVIII.*
the inside of the lid with the tetramorph surrounded by strapworks
grisaille and partially gilt painted enamel on copper, with flesh-tone highlights
diameter 7⅓ in.; 18,6 cm

PROVENANCE
Gallerie Bresset & Fils, Paris, 2007

4 000-6 000 €

4 100-6 200 US$

131

PLAQUE RECTANGULAIRE EN ÉMAIL PEINT EN GRISAILLE À REHAUTS D'OR REPRÉSENTANT JOSEPH JETÉ AU PUIS PAR SES FRÈRES, ATTRIBUÉ À PIERRE REYMOND (1513-1584), VERS 1560-1570

A LIMOGES GRISAILLE PAINTED ENAMEL RECTANGULAR PLAQUE DEPICTING THE JOSEPH IN THE WELL, ATTRIBUTED TO PIERRE REYMOND (1513-1584), CIRCA 1560-1570

grisaille and partially gilt painted enamel plaque on copper; in an giltwood frame with a blue enamel inlay
(enamel) height 3¼ in.; width 6⅓ in.; 8,2 cm; 16,2 cm
(overall) height 6⅐ in.; width 9¼ in.; 15,5 cm; 23,5 cm

PROVENANCE
Galerie Kugel, Paris, 2013

8 000-12 000 €

8 200-12 300 US$

132

PLAQUE RECTANGULAIRE EN ÉMAIL PEINT EN GRISAILLE À REHAUTS D'OR REPRÉSENTANT LA MORT D'ACTÉON, ATTRIBUÉ À PIERRE REYMOND (1503-1584), VERS 1570

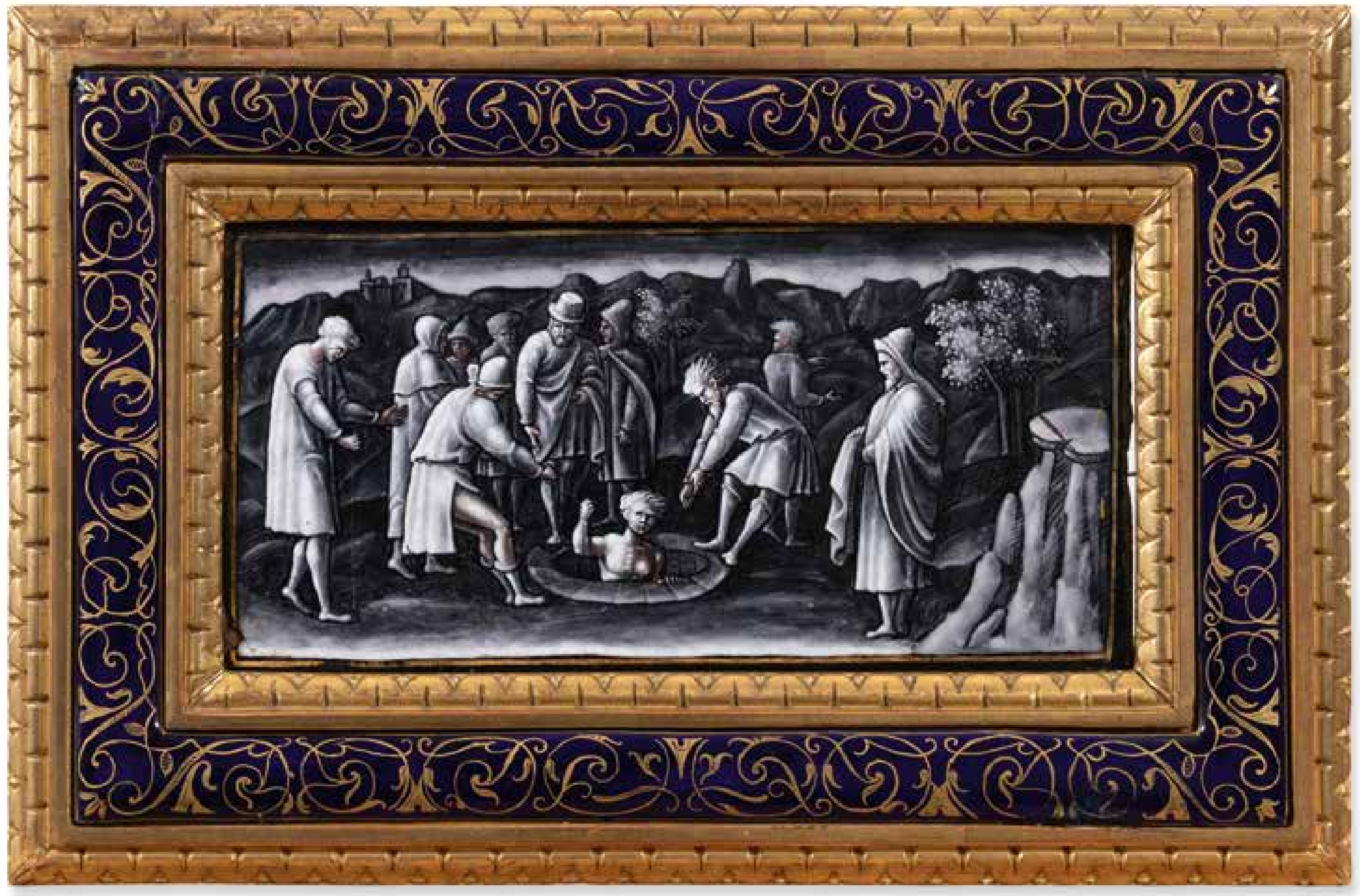
A LIMOGES GRISAILLE PAINTED ENAMEL RECTANGULAR PLAQUE DEPICTING THE DEATH OF ACTEON, ATTRIBUTED TO PIERRE REYMOND (1513-1584), CIRCA 1570

with a *Collection / Alex Brunet* label on the reverse
grisaille and partially gilt painted enamel on copper; in an 18th century giltwood frame
(enamel) height 3½ in.; length 6⅞ in.; 9 cm; 17,5 cm
(overall) height 5⅐ in.; width 8⅔ in.; 13 cm; 22 cm

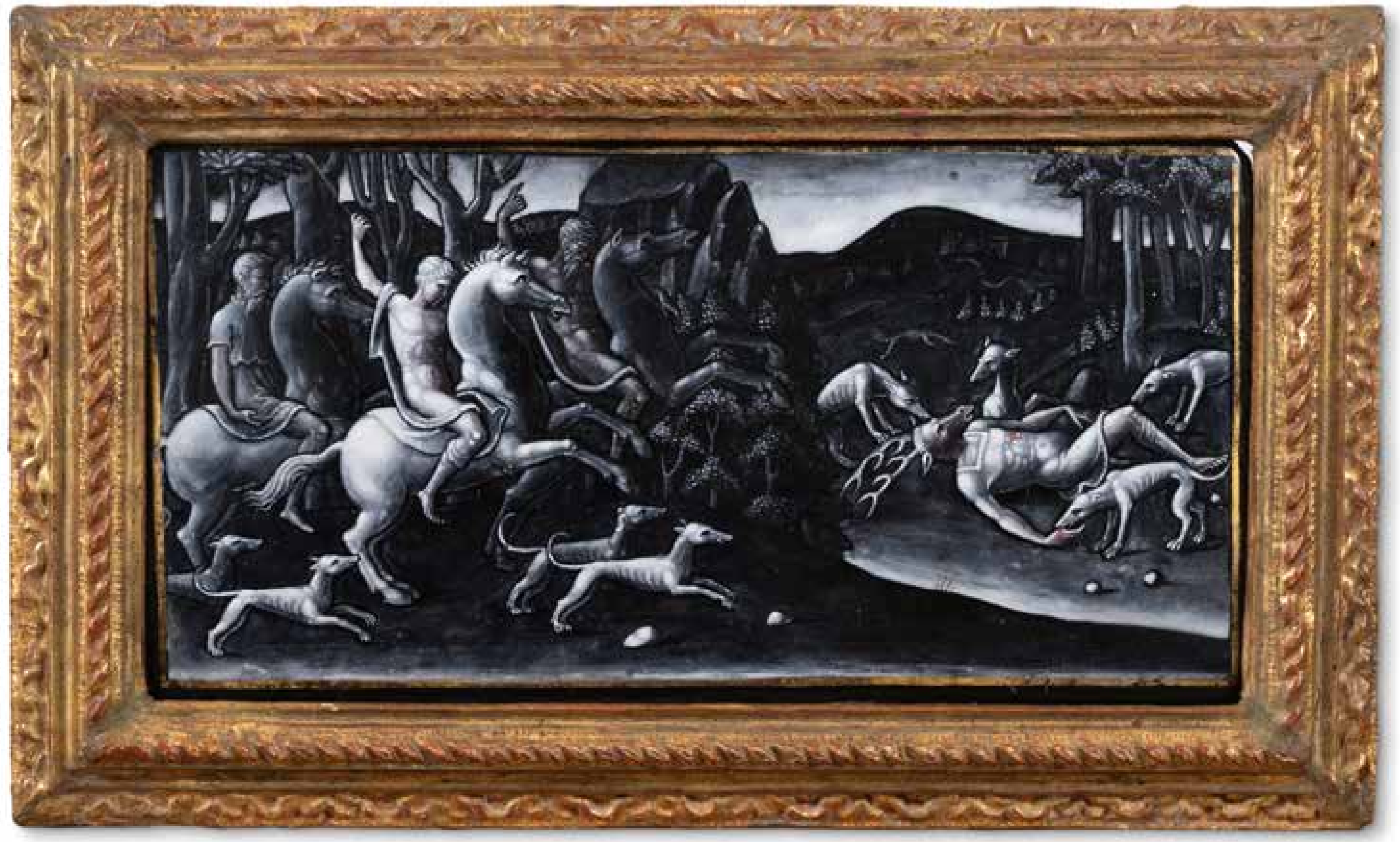
PROVENANCE
Collection Alex Brunet
Galerie Kugel, Paris, 2013

8 000-12 000 €

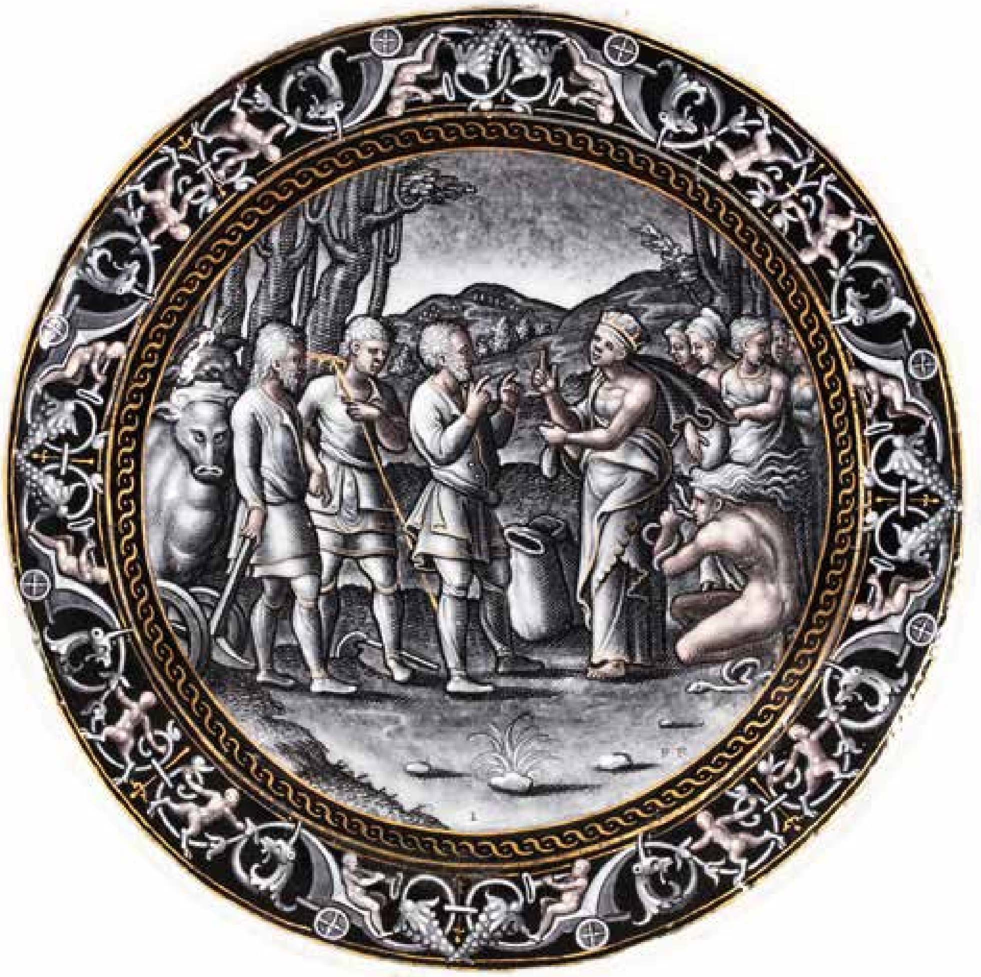
8 200-12 300 US$

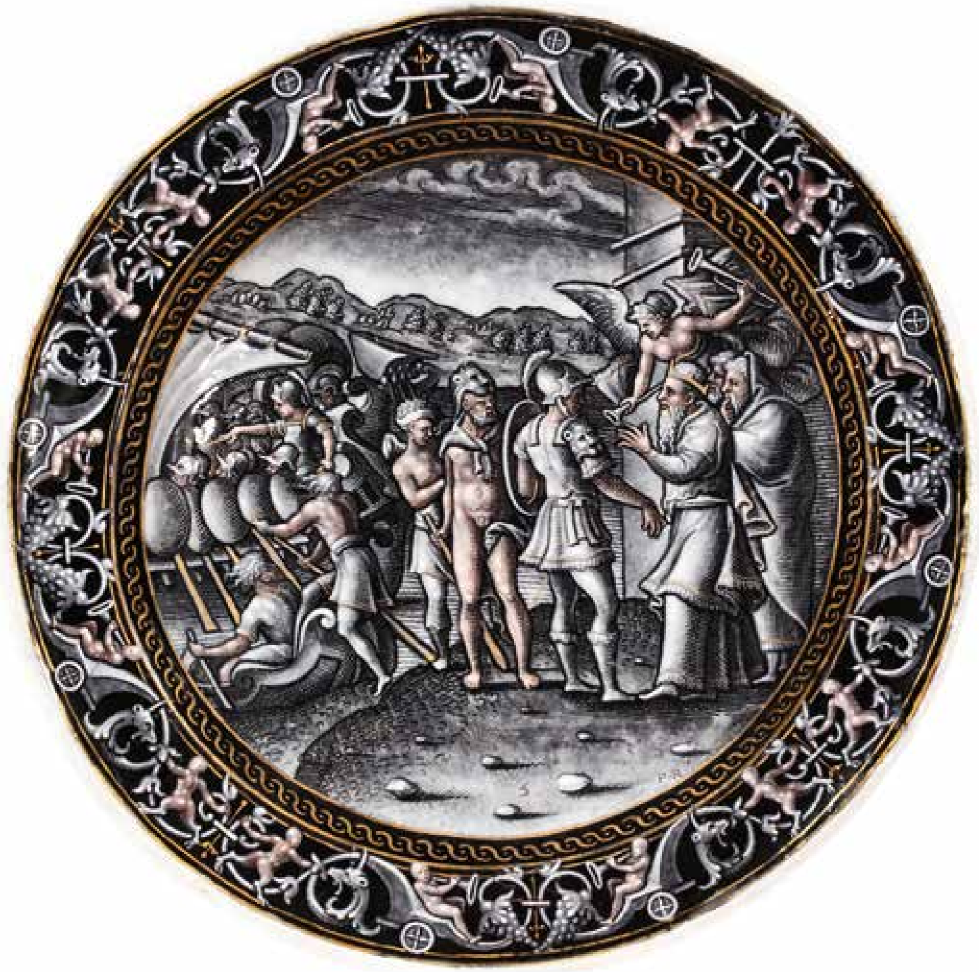


131



132





133

PIERRE REYMOND
1513 - 1584

PAIRE D'ASSIETTES CIRCULAIRES EN ÉMAIL PEINT EN GRISAILLE À REHAUTS D'OR AVEC DES SCÈNES DU MYTHE DE JASON, LIMOGES, VERS 1567-1568

A PAIR OF LIMOGES GRISAILLE PAINTED ENAMEL PLATES WITH SCENES FROM THE STORY OF JASON, CIRCA 1567-1568

both monogrammed *P.R* and numbered *1* and *5*
the rims with interlinked scrolls and chariots interspersed with frolicking putti and satyrs, both backs painted with profile portraits surrounded with a band of fruit and foliate scrollwork
grisaille and partially gilt painted enamel on copper, with flesh-tone highlights
diameter 7¾ in.; 19,8 cm

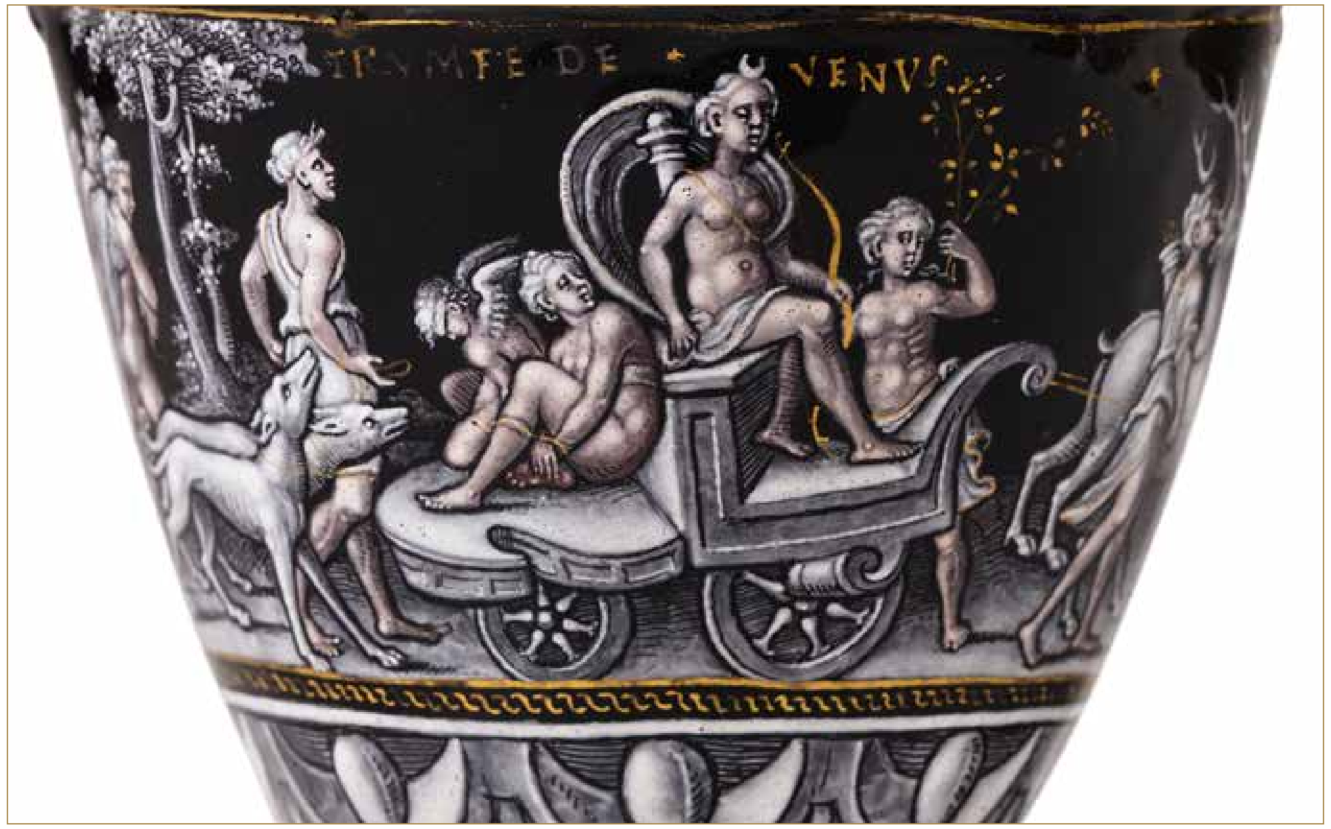
(2)

PROVENANCE
Collection Hill-Trevor, Angleterre
Barons Trevor of Brynkinalt, puis par descendance
Sotheby's Londres, 5 décembre 2007, lot 53

The present plates depict *Queen Ino poisoning the grain*, numbered *1* and *Jason taking leave of his uncle King Pelias*, numbered 5. These scenes from the story of Jason are taken from engravings by René Boyvin after drawings by Léonard Thiry for the 1563 publication of the *Livre de la Conquête de la Toison d'Or*. Another plate with the scene of *Queen Ino poisoning grain* is in the Louvre (inv. no. 4021) together with three others from the set, which originally numbered twenty six, illustrating the story of Jason and painted on the back with the arms of Jean-Jacques de Mesnes (1490-1569). Another pair of plates with scenes from the same series and numbered 18 and 25 but with the reverse again painted with the arms of Mesmes impaling those of the Dolu family were sold at Sotheby's in New York in January 2007, lot 240.

20 000-30 000 €

20 500-30 700 US$



134

PIERRE REYMOND
1513 - 1584

AIGUIÈRE EN ÉMAIL PEINT EN GRISAILLE À REHAUTS D'OR AVEC LE TRIOMPHE DE VÉNUS, TROISIÈME QUART DU XVIE SIÈCLE

A LIMOGES GRISAILLE PAINTED ENAMEL EWER WITH THE TRIUMPH OF VENUS, THIRD QUARTER OF THE 16TH CENTURY

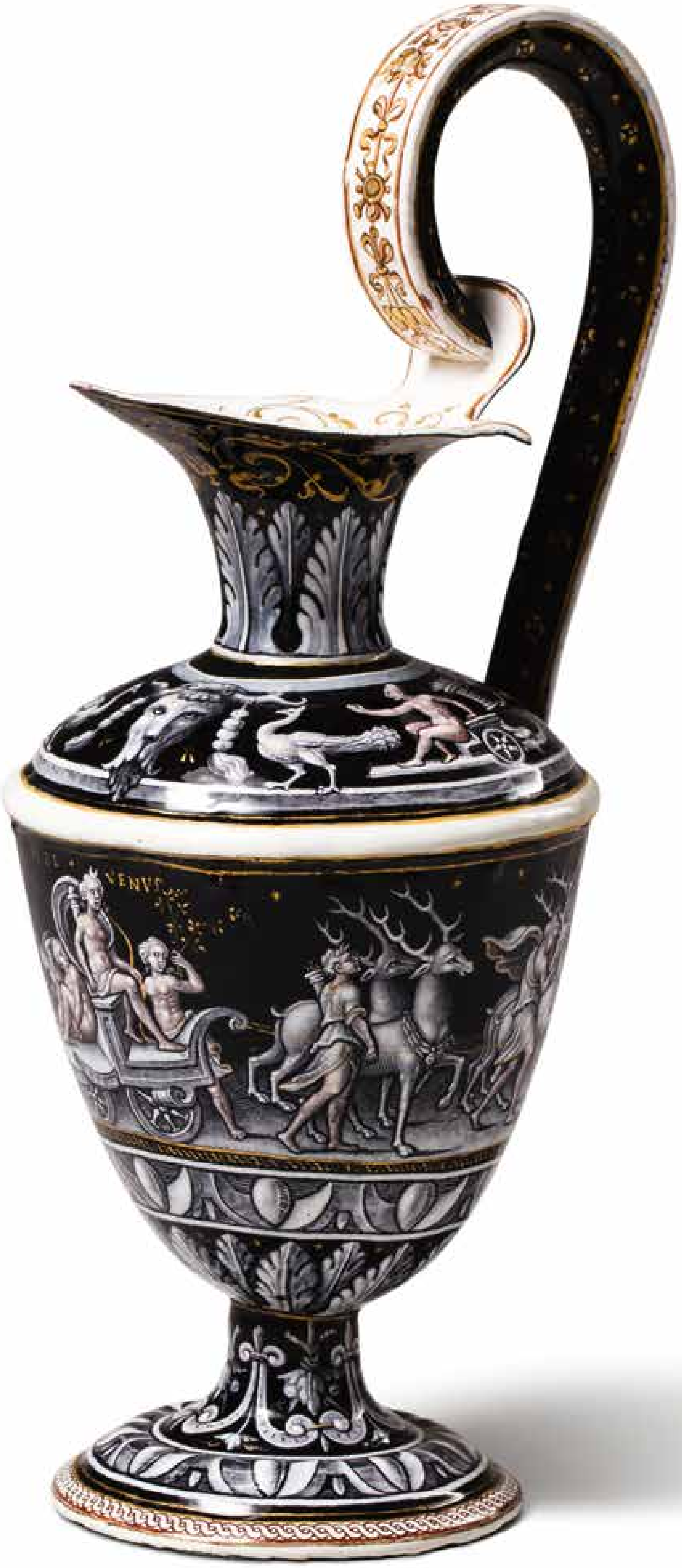
the upper section of the body monogrammed *P.R.*, inscribed in gold *TRVMPHE DE VENUS*
the inventory number inscribed with red ink underneath *P.M.828.*, with two paper labels inscribed *55 / P.M. 828* and *MM / 172.*
grisaille and partially gilt enamel painted on copper, with flesh-tone highlights
height 12 in.; 30,5 cm

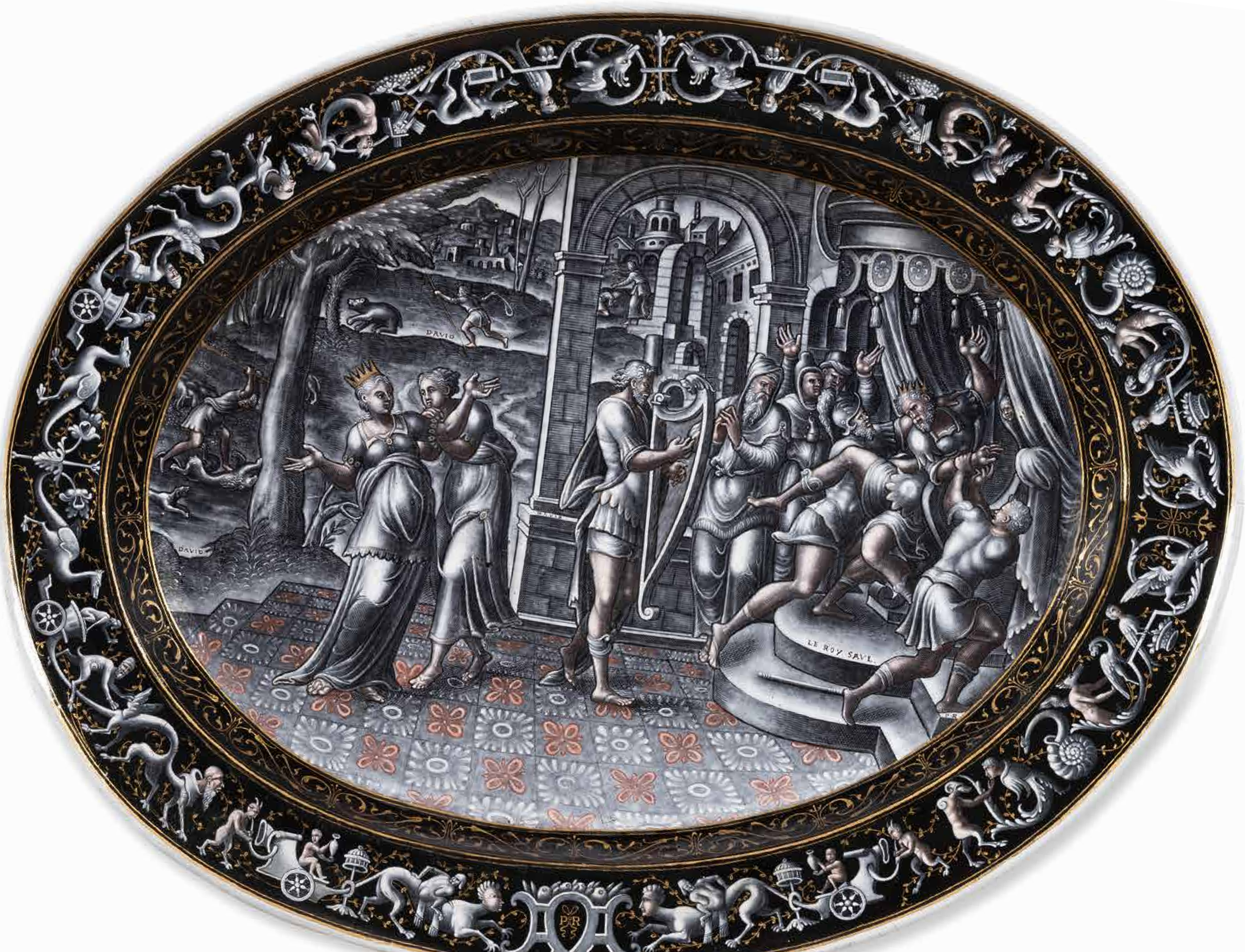
PROVENANCE
Christie's Londres, 10 décembre 2009, lot 722

LITERATURE
P. Verdier, *Catalogue of the painted enamels of the Renaissance*, Walters Art Gallery, Baltimore, 1967, pp. 228-230, no. 136.
S. Baratte, *Les Emaux peints de Limoges*, cat. Musée du Louvre, Paris, 2000, pp. 187-273.

15 000-20 000 €

15 400-20 500 US$




DAVID
DAVID
LE ROY SAVL
PR

135

PIERRE REYMOND
1513 - 1584

GRAND PLAT EN ÉMAIL PEINT EN GRISAILLE À CARNATIONS ROSES REPRÉSENTANT DAVID JOUANT DE LA HARPE DEVANT SAÜL, LIMOGES, VERS 1572, MONOGRAMMÉ PR SUR LA FACE ET LE MARLI, MONOGRAMMÉ ET DATÉ AU REVERS PR ET 1572

A LIMOGES PAINTED ENAMEL OVAL DISH DEPICTING DAVID PLAYING THE HARP BEFORE SAUL, CIRCA 1572

monogrammed *PR* to the lower right and on the rim, also monogrammed *PR* and dated *1572* on the underside
grisaille and partially gilt enamel painted on copper, with flesh-tones highlights
height 16⅐ in.; length 20⅔ in.; 41 cm; 52,5 cm

PROVENANCE
Collection du British Rail Pension Fund
Sotheby's, Londres, juillet 4, 1996, lot 52
Galerie Antony Embden, Paris, 2007

This beautiful large dish painted in grisaille depicts the story of the shepherd boy David, who later becomes King of Israel, playing the harp for Saul, to soothe his soul suffering from depression (Samuel, 1, 16):

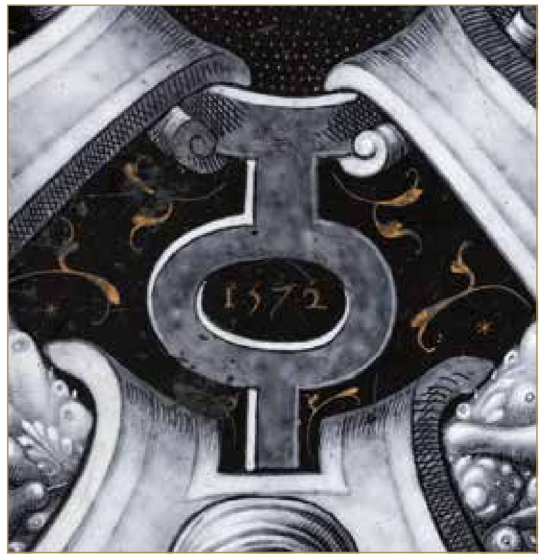
The Spirit of the Lord had left Saul, and an evil spirit from the Lord was terrifying him. "It's an evil spirit from God that's frightening you," Saul's officials told him. "Your Majesty, let us go and look for someone who is good at playing the harp. He can play for you whenever the evil spirit from God bothers you, and you'll feel better. (...)

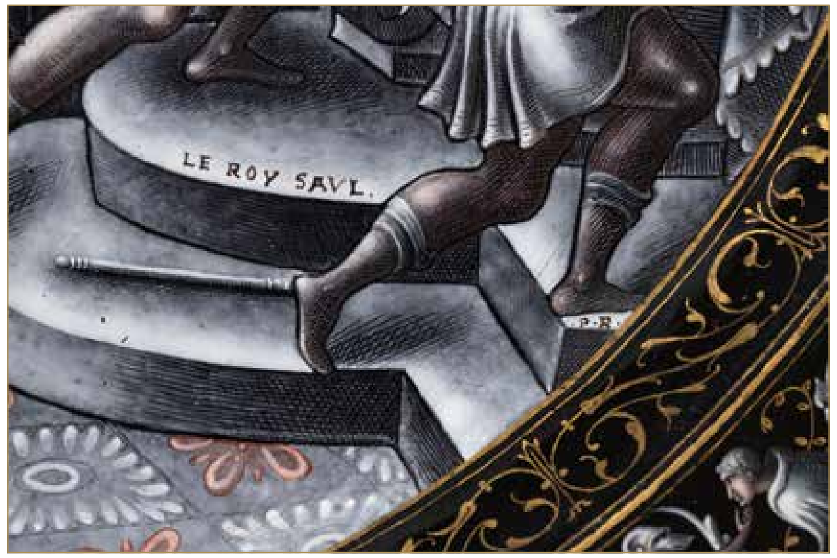
Whenever the evil spirit from God bothered Saul, David would play his harp. Saul would feel better, and the evil spirit would go away.

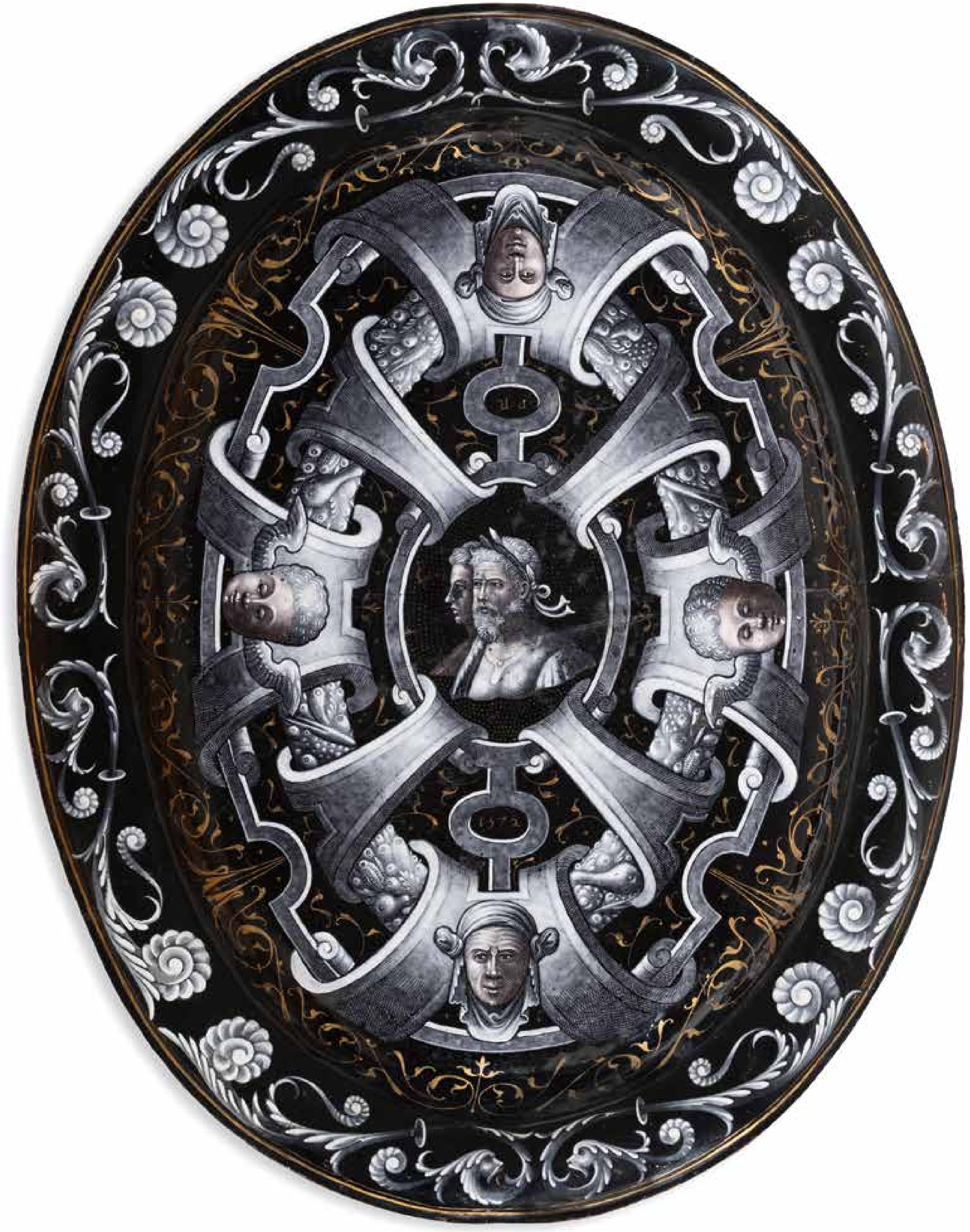
This episode is based on an engraving by Jan van der Straet (1523-1605). The prophet King Saul is sitting on his throne under a canopied dais, struggling with his attackers. To the is standing the Queen, comforted by her maiden. The background shows other scenes of the life of David. Remarkable is also the decorated broad rim richly painted with grotesques, beasts, fauns and satyres, as well as the underside of the dish centred by two classical profile portraits within a wrath of fruit entwined in strap work, decorated with two female masks and cherubs heads.

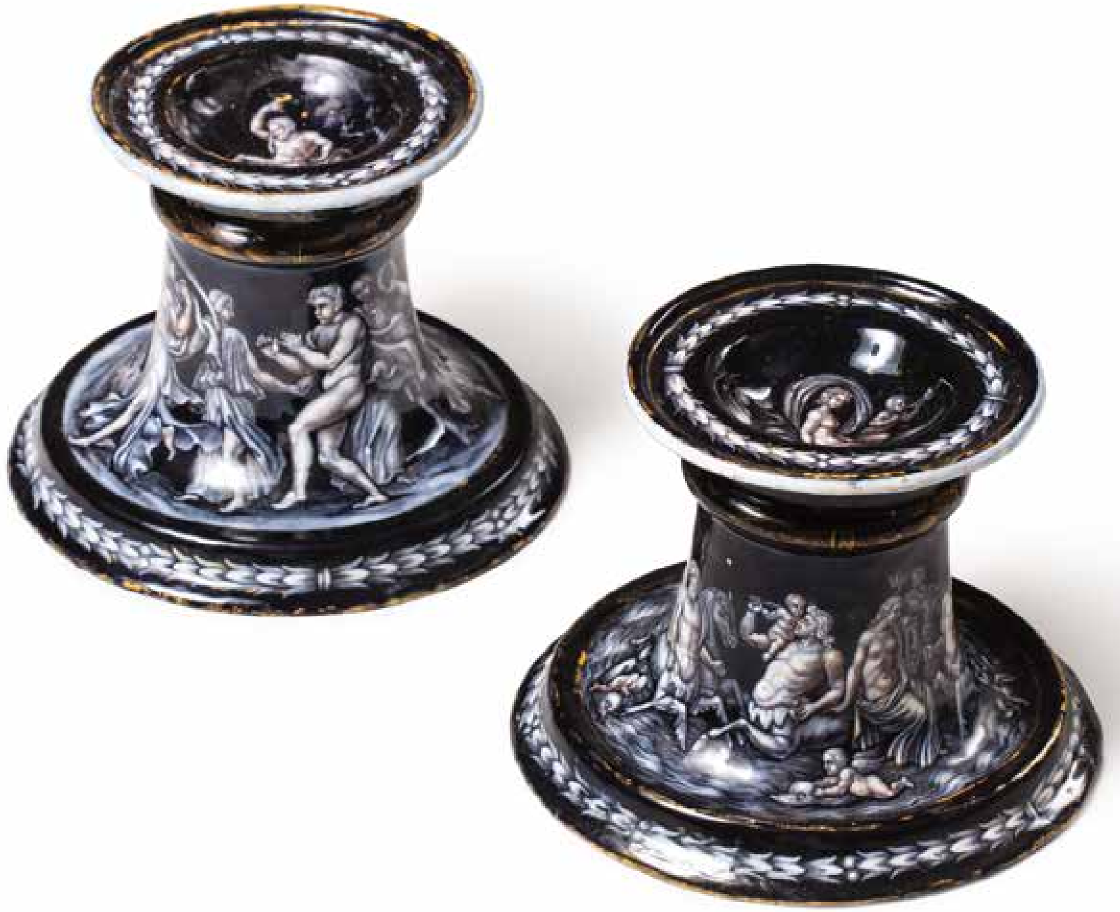
30 000-50 000 €

30 700-51 500 US$









136

PAIRE DE SALIÈRES À DÉCORS MYTHOLOGIQUES EN ÉMAIL PEINT EN GRISAILLE À REHAUTS D'OR DANS LE STYLE DE PIERRE REYMOND (1513-1584), XIXE SIÈCLE

A PAIR OF LIMOGES PAINTED ENAMEL SALT CELLARS WITH MYTHOLOGICAL PROCESSIONS, IN THE MANNER OF PIERRE REYMOND (1513-1584), 19TH CENTURY

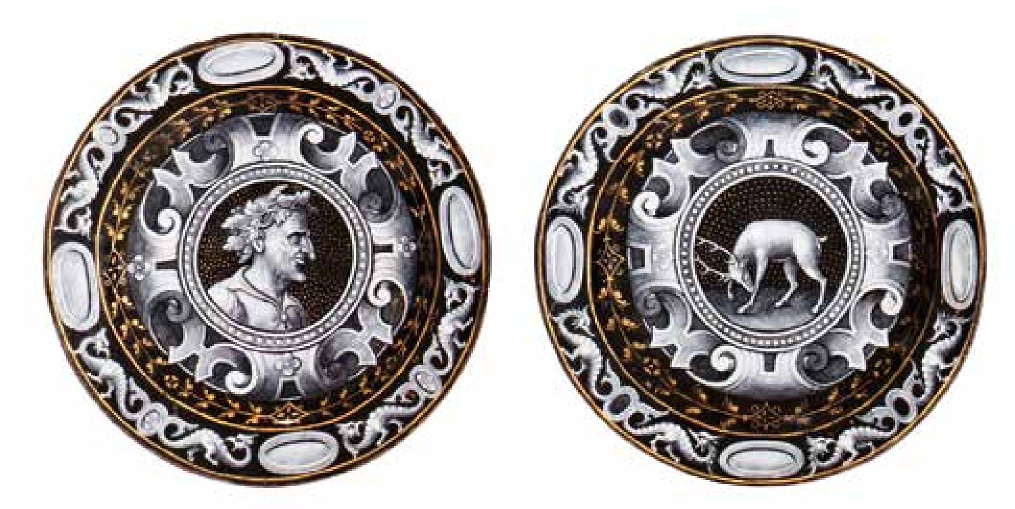
grisaille and partially gilt painted enamel on copper
height 3½ in.; 9,8 cm

(2)

PROVENANCE
Collection Yves Saint Laurent et Pierre Bergé
Christie's Paris, Collection Yves Saint Laurent et Pierre Bergé, deuxième vente, 17 novembre 2009, lot 51

1 500-2 000 €

1 550-2 050 US$



Reverse of two of the plates

137

PIERRE REYMOND
1503 - 1584

SÉRIE DE DOUZE ASSIETTES EN ÉMAIL PEINT EN GRISAILLE À REHAUTS D'OR, LIMOGES, VERS 1559, REPRÉSENTANT LES TRAVAUX DES MOIS, LIMOGES, VERS 1559, MONOGRAMMÉS P.R. ET DATÉS 1559

A SET OF TWELVE LIMOGES GRISAILLE PAINTED ENAMEL PLATES DEPICTING THE LABOURS OF THE MONTHS, CIRCA 1559

each monogrammed *P. R.*, dated *1559* and inscribed on the rim
grisaille and partially gilt painted enamel on copper, with red highlights
diameter 7 in.; 17,6 cm

(12)

PROVENANCE
Collection Lionel Walter Rothschild, Baron de Rothschild (1868-1937)
Dr. James Hasson, Shenfield Mill, Grande Bretagne
Sotheby's London, 8 December 1959, lot 76
Sotheby's Monaco, 19 juin 1992, lot 807
Galerie Antony Embden, Paris, juillet 2007

EXHIBITED
Special Exhibition of Works of Art at the South Kensington Museum, London, June 1862, nos 1762-1773

LITERATURE
Dr. J Hasson, *The Banquet of Immortals*, Edinburgh, 1948, pp. 115-121
P. Verdier, *Catalogue of the Painted Enamels of the Renaissance*, Walters Art Gallery, Baltimore, 1967, p. 252
V. Notin, *La Rencontre des Héros. Regards croisés sur les émaux peints de la Renaissance*, Limoges, Musée municipal de l'Evêché, 2002, pp. 157-170

This rare complete series of twelve enamel plates of the *Labours of the Months*, painted by Pierre Reymond in 1559, is a valuable demonstration of the virtuosity of Limoges enamellists during the Renaissance.

Once in the celebrated collection of Baron Lionel de Rothschild (1808–1879), this fine set of twelve plates was exhibited in 1862 at the South Kensington Museum (now the V&A museum) in London. Bearing the monogram *P.R.* and dated, this service belonged to the first series of the *Labours of the Months*, made in 1559 by Pierre Reymond (1513-1585), who was highly regarded for the quality of his enamelling. The first known plate in the series, illustrating the *Month of June*, dates to 1548 (former Spitzer collection, Paris sale, 17 April–16 June 1893, lot 510; then Paris sale, Drouot, 24 June 1986, lot 62).

Each plate in the present series is decorated with an activity that typifies the season: In January and February, a family eats a meal, warmed by a blazing fire. March is illustrated by a hunting scene with bow and arrow. A scene of courtly love with an entwined couple sitting on a bench, rudely interrupted by a man dressed as a jester, sets the scene for April; another loving couple ride out on horseback in the month of May. In June, a couple of shepherds sheer their sheep, while peasants scythe a meadow in July and harvest the crops in August. September is taken up with the grape harvest, crops are sown in October, bread is baked in November and in December the pig is killed for winter food.

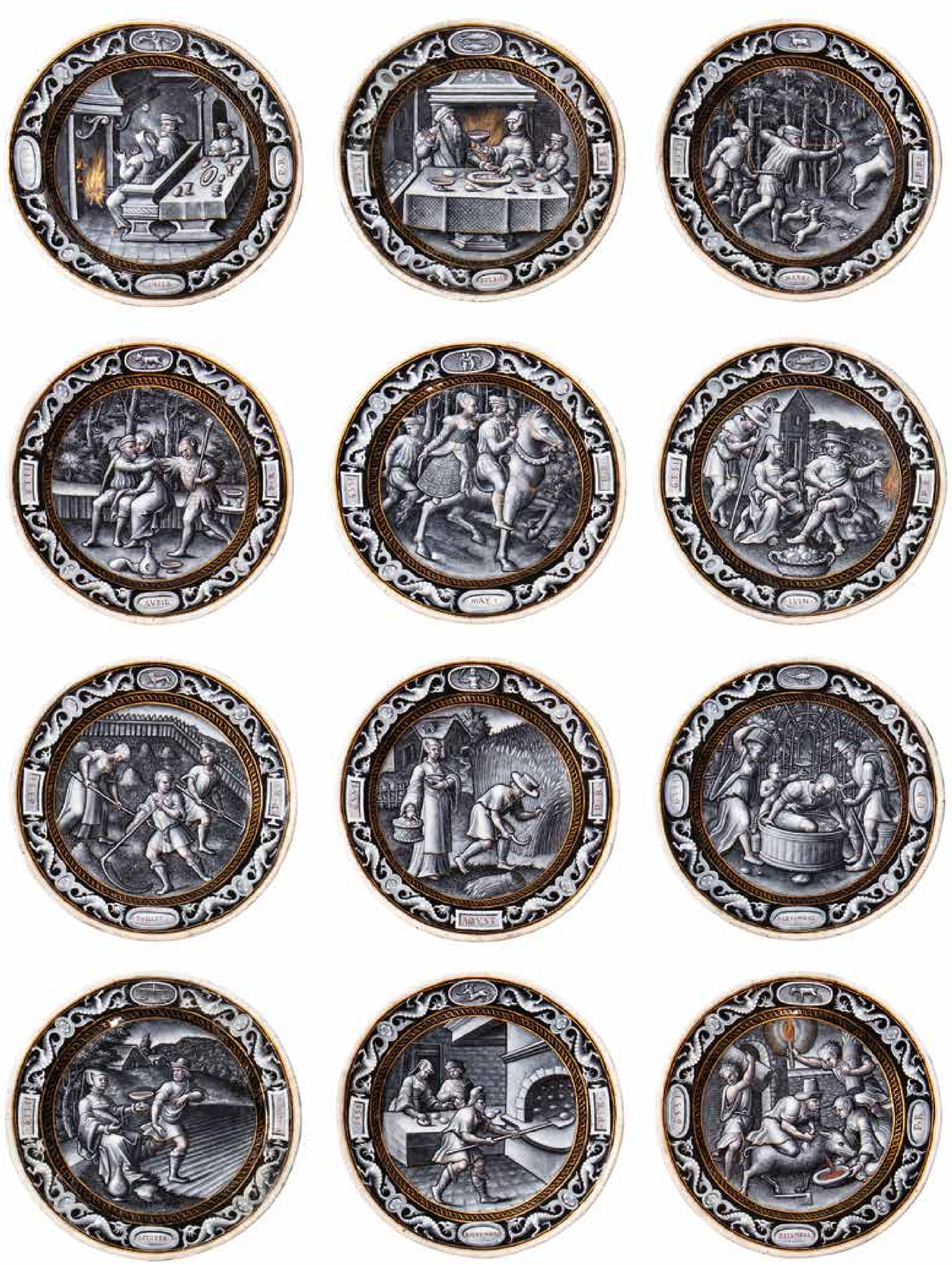
On the flat rim, each scene is framed by four pairs of addorsed dragons, separated by oval medallions containing the signs of the zodiac (above), the name of the month (below), the initials *P.R.* (on the right) and the date *1559* (on the left). The only plate signed *P. Rexmond* (sic) is the *Month of October*. The back of each plate is decorated with a central medallion containing an *all'antica* profile, except for the *Month of November* which has a stag. It has not proved possible to identify the iconographic source for this first series of the *Labours of the Months*, nor for the second (made between 1565 and 1571). The compositions in the third series, slightly more elaborated, were based on engravings by Etienne Delaune (1518-1583), which were in circulation from 1568. Other enamellists, such as the Master IC, named Jean de Court (1530-1580) and Pierre Courteys (active from 1544 to 1568) also produced series depicting the months after Etienne Delaune's models.

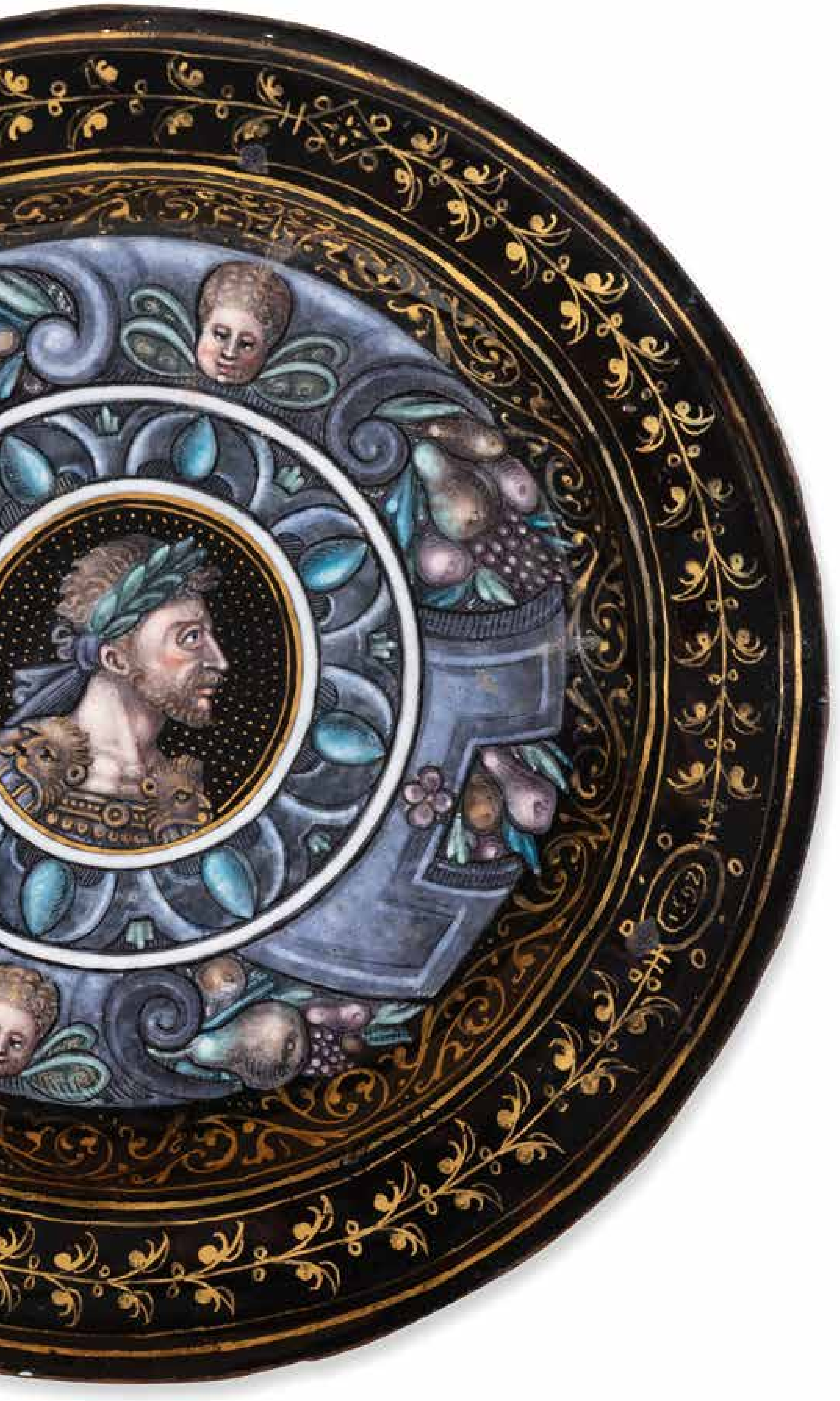
Apart from the present – extremely rare – complete service, there is another almost identical series of twelve, which was in the former collection of the Countess Cawdor, then in the Preaux collection (Paris, 9–11 January 1850, lot 242) and the R. C. Pritchard collection. This series was however painted by the Master IC, otherwise known as Jean de Court, and is now in a private collection (Sotheby's London, 12 December 1996, lot 97).

Single plates painted by Pierre Reymond with the same iconography can be found in the Musée de l'Evêché in Limoges, depicting the months of January, dated 1561 (inv. no. 998.1.1) and December (inv. no. 54.20). There are four plates in the Musée des Beaux-Arts in Lyon, illustrating the months of June, July, August and September (inv. nos. L. 439–L. 442), while the Petit Palais has the month of March, made in about 1565 (inv. no. PPO 02418). Additionally, the Los Angeles County Museum has four plates identical to the present examples (inv. nos. 48.2.5.-48.2.8.), made by Pierre Reymond in 1561. These represent the months of June, July, August and November and were once in the former collection of William Randolph Hearst.

80 000-120 000 €

82 000-123 000 US$





138

PLAT CIRCULAIRE EN ÉMAIL PEINT POLYCHROME À REHAUTS D'OR REPRÉSENTANT LE MOIS DE JANVIER, SUIVEUR DE PIERRE REYMOND (1513-1584), VERS 1592

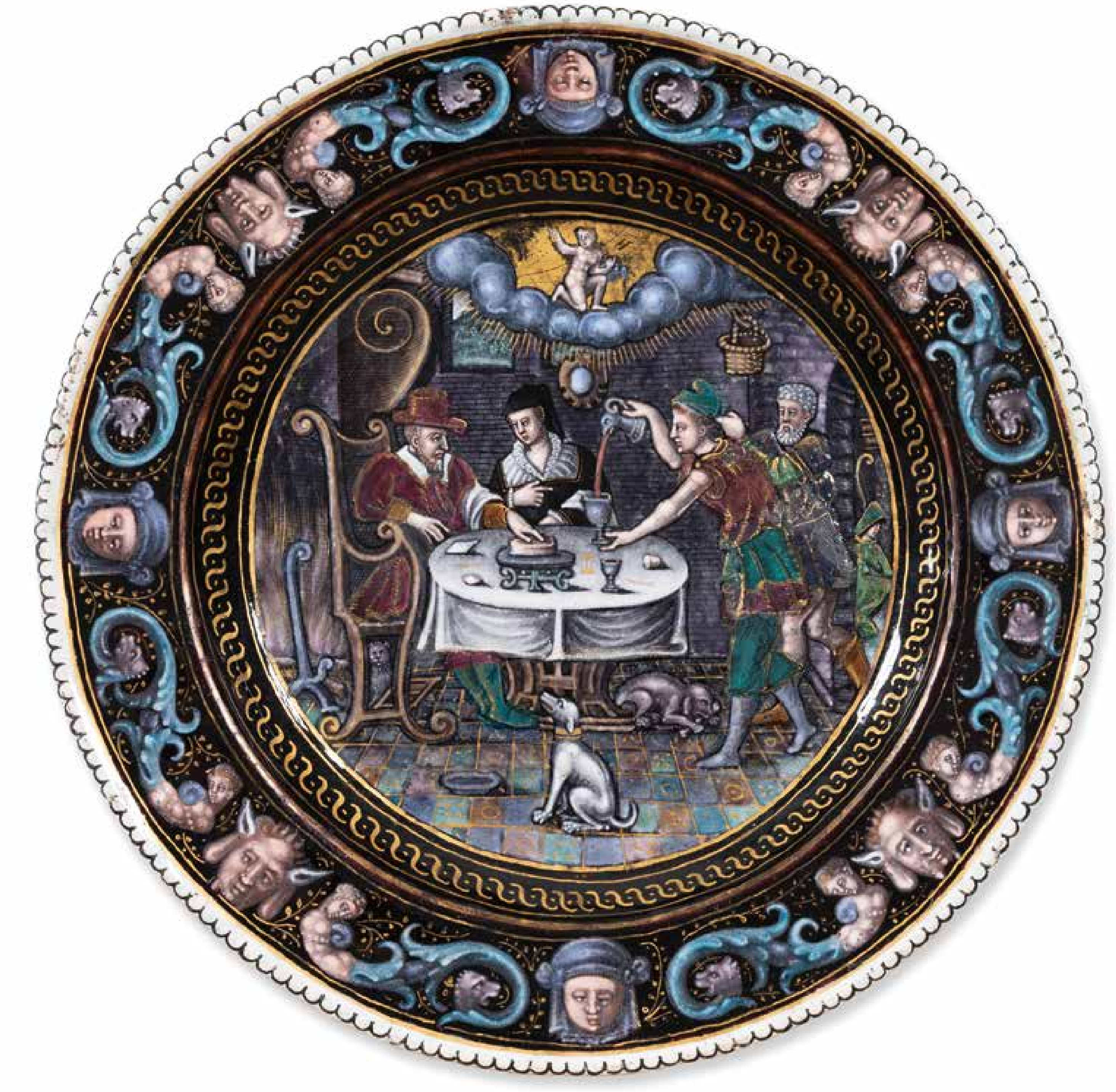
A LIMOGES POLYCHROME PAINTED ENAMEL PLATE DEPICTING THE MONTH OF JANUARY, BY A FOLLOWER OF PIERRE REYMOND (1513-1584), CIRCA 1592

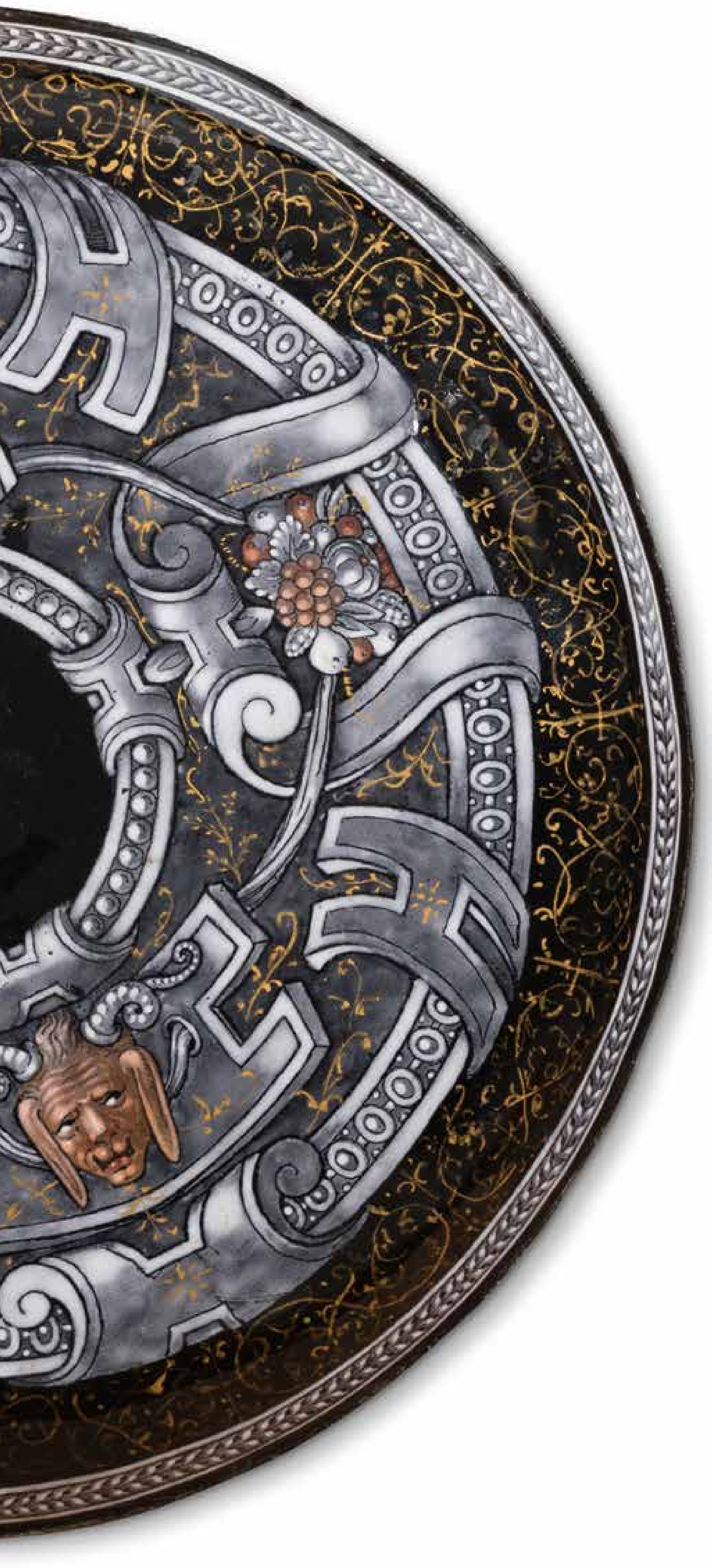
monogrammed on the outer rim *.P.R.* and dated *1592*
polychrome and partially gilt painted enamel on copper
diameter 7⅞ in.; 20 cm

PROVENANCE
Sotheby's Londres, 13 juillet 1978, lot 106
Christie's Londres, 10 décembre 2009, lot 723

15 000-20 000 €

15 400-20 500 US$





139

JEAN DE COURT, KNOWN AS THE MASTER IC 1530 - C.1584

PLAT CIRCULAIRE EN ÉMAIL POLYCHROME À REHAUTS D'OR REPRÉSENTANT LA RENCONTRE D'ABRAHAM ET MELCHISÉDECH, MONOGRAMMÉ, VERS 1580

A LIMOGES POLYCHROME PAINTED ENAMEL DISH DEPICTING THE MEETING OF ABRAHAM AND MELCHIZEDEK, CIRCA 1580

monogrammed *.I.C.* on the reverse, inscribed in gold *.GE. XIIII.*
the reverse with foliate scrolls, strapwork and grotesque masks
polychrome and partially gilt painted enamel on copper
diameter 10⅓ in.; 26,3 cm

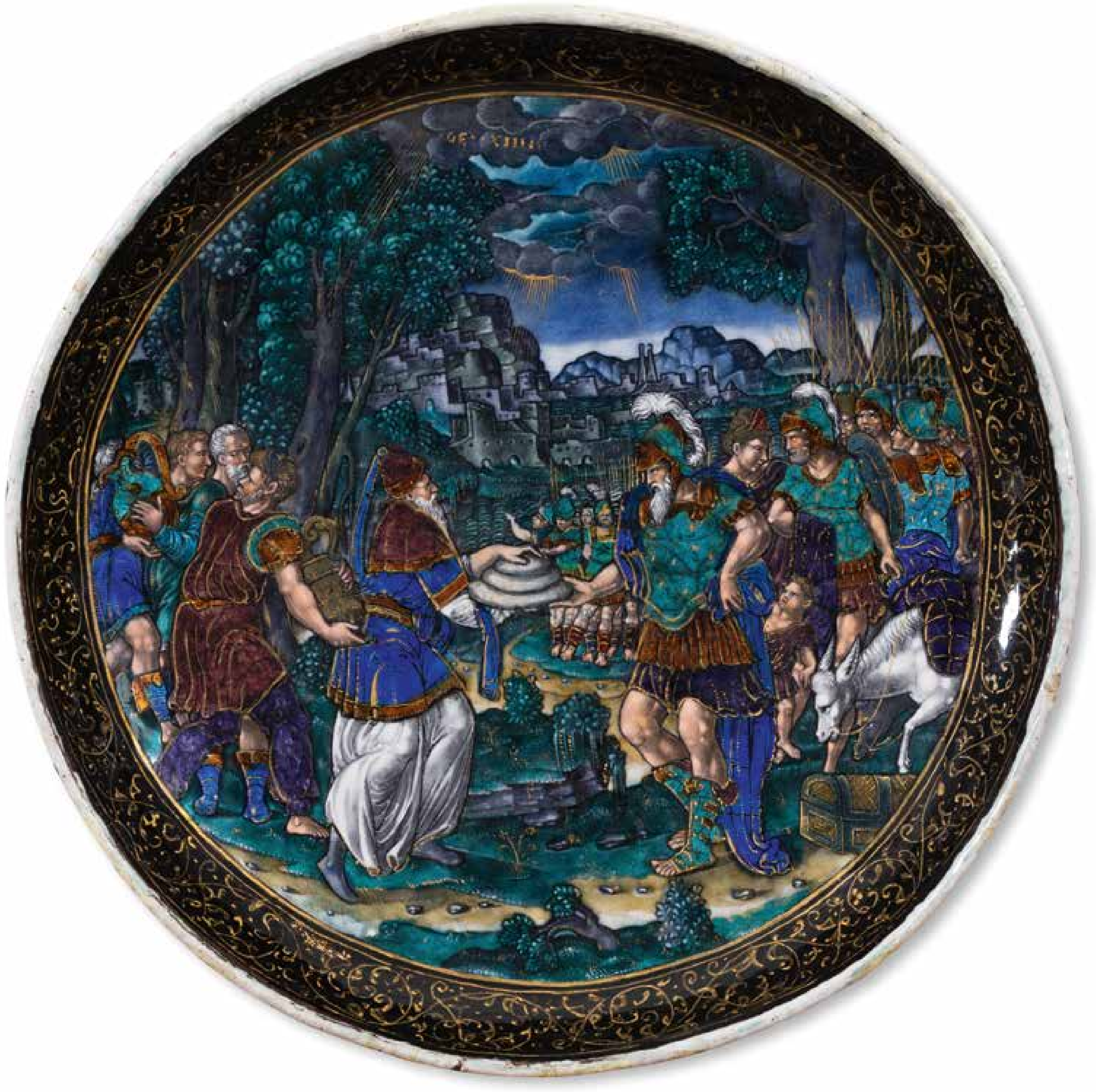
PROVENANCE
Galerie Kugel, Paris, 2013

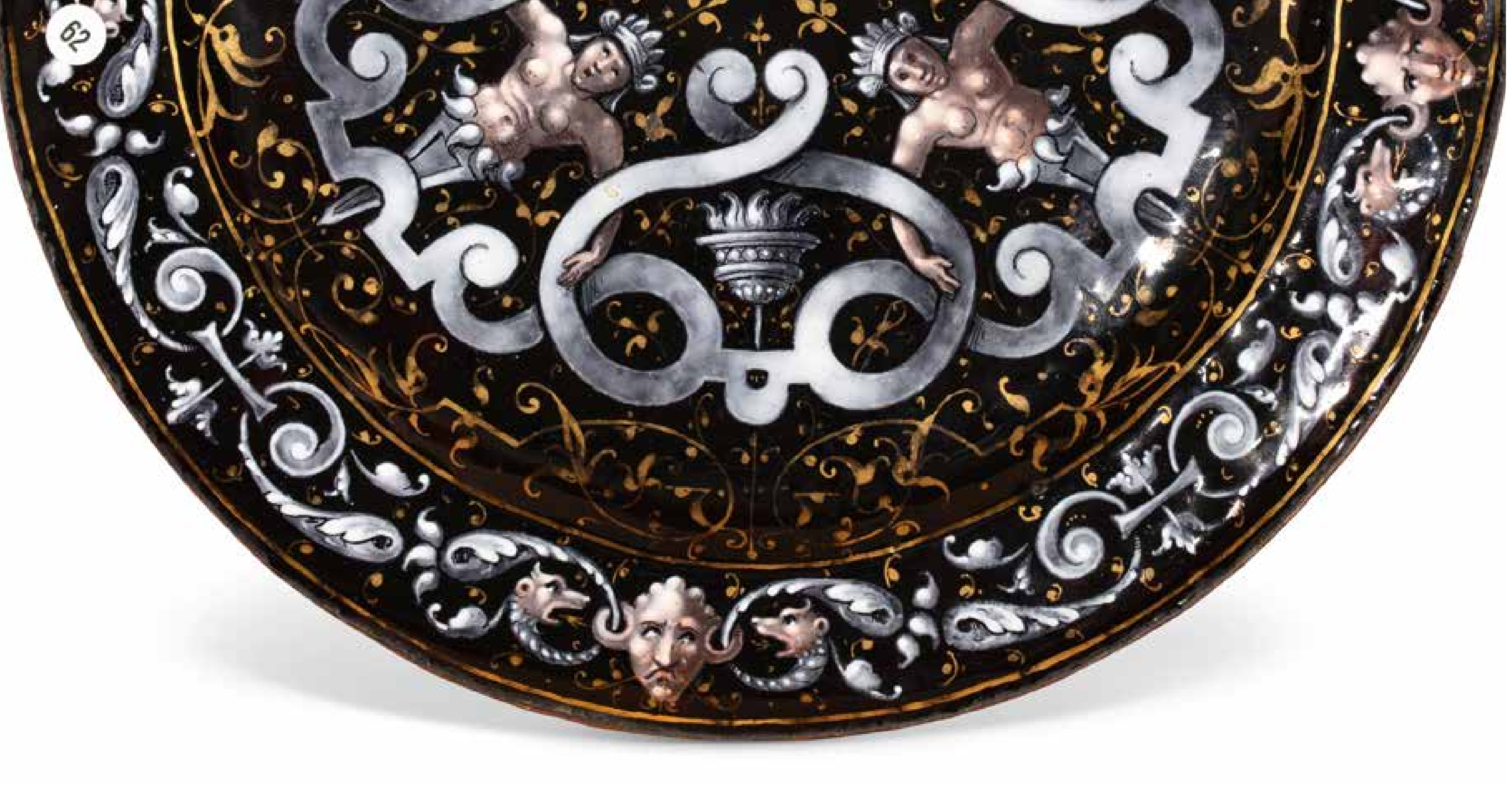
This magnificent polychrome enamel plate, with a monogrammed *I.C.* on the reverse, illustrates the *Meeting between Abraham and the priest Melchizedek*. It forms part of a group of works made by Jean de Court after the compositions of Bernard Salomon, a draughtsman active in Lyon between 1540 and 1561. There were many engraved models circulating among Limoges enamellers; in this case de Court found his inspiration in a woodcut from the *Quadrins historiques de la Bible* by Claude Paradin, published for the first time in Lyon in 1553 and illustrated by many woodcuts by Salomon (fig. 1). Relatively rarely for a print model, Salomon's original autograph drawing of the *Meeting between Abraham and Melchizedek* has survived: on the art market in 2004, it is now in the prestigious collection belonging to Jeffrey E. Horvitz in Boston (M. Lejeune, *op. cit.*, p. 167).

From the absence of a flat rim, as well as from a stylistic and iconographic comparison with a tazza in the Louvre, we must conclude that this was originally a tazza with a foot that is now missing. The same lively polychromy and precise drawing characterizes the Louvre tazza, which is monogrammed by de Court and illustrates the *Entry into the Ark*, another subject taken from Genesis (inv. no. MR 2461). The rarity of these works after Bernard Salomon must be underlined: among dishes signed by and attributed to Jean de Court, polychrome works are very much in the minority – the Louvre example, a tazza depicting *Lot and his daughters* in the Frick Collection (inv. no. 1916.4.39), a tazza with *Moses Destroying the Tables of the Law* in the Walters Art Museum in Baltimore (inv. no. 44.199), and the present tazza.

30 000-40 000 €

30 700-41 000 US$





140

JEAN DE COURT, KNOWN AS THE MASTER IC
1530 - C.1584

PLAT EN ÉMAIL PEINT EN GRISAILLE À REHAUTS D'OR AVEC LA MORT DE PYRAME & THISBÉE, PAR JEAN DE COURT (1530-1584), DIT MAÎTRE IC, LIMOGES, VERS 1568

A LIMOGES GRISAILLE PAINTED ENAMEL PLATE WITH THE LOVERS PYRAMUS AND THISBE, CIRCA 1583

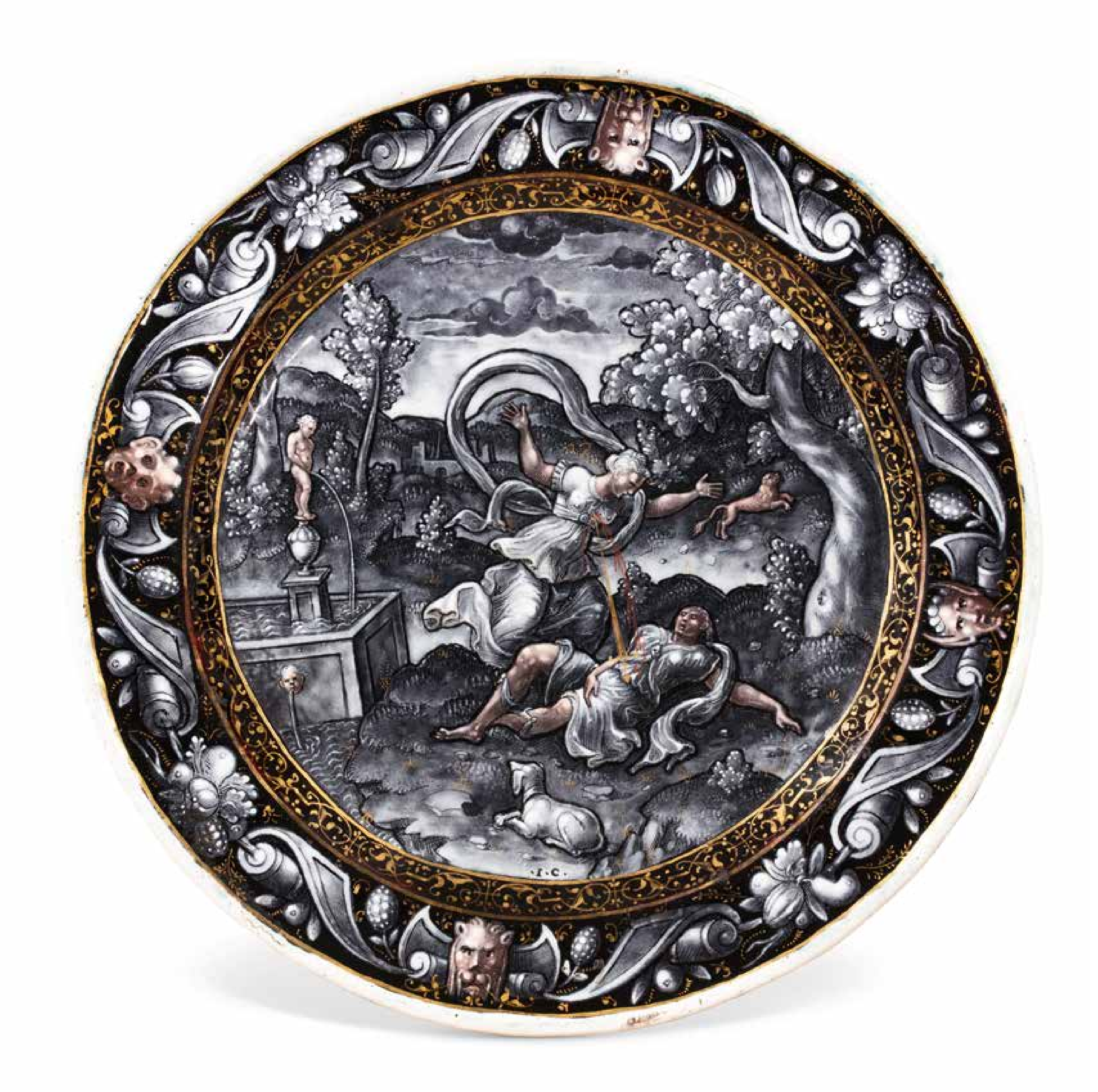
monogrammed ·*I·C*·
the rim with scrolls and garlands flanking four flesh-tinted grotesque masks, the reverse with three caryatids, alternating with torches and strapwork
grisaille and partially gilt painted enamel on copper, with flesh-tone highlights
diameter 8 in.; 20,3 cm

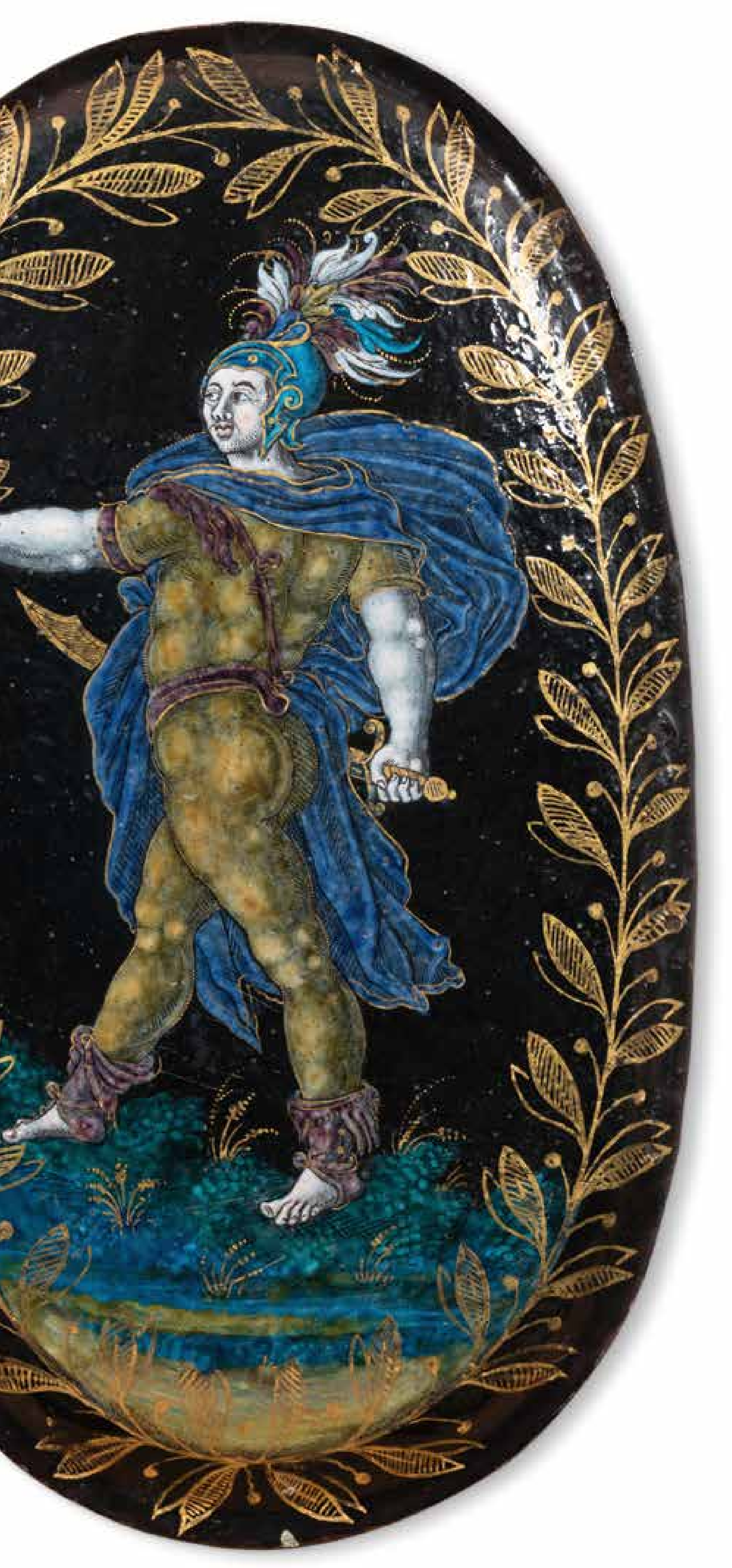
PROVENANCE
Sotheby's, Londres, 8 juillet 2005, lot 38
Galerie Bresset & Fils, Paris, 2007

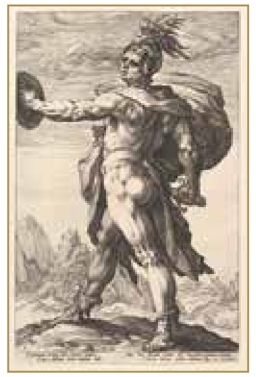
The scene of *Pyramus and Thisbe* is based on a woodcut by Bernard Salomon '*La Metamorphose d'Ovide Figurée*', first published by Jean de Tournes in Lyon in 1557. The reverse of the present dish can be closely compared to two others dated to circa 1568 by Müsch (nos. 112 & 115 respectively). The design with the three caryatids and torches within scroll work is reproduced with very few deviations. This reverse design is also found on a plate with a scene of *Joseph Receiving his Brothers*, illustrated in Descheemaeker (*op. cit.*, no.12) and on one with the *Rape of Europa* in the Louvre (inv. no. R302).

20 000-30 000 €

20 500-30 700 US$







Hendrick Goltzius, Calphurnius, de la série Les Héros romains, gravure, 1586, Metropolitan Museum of Art, New York, inv. no. 51.501.36

141

PLAQUE OVALE EN ÉMAIL PEINT POLYCHROME SUR CUIVRE AVEC CÉRÈS CHERCHANT PROSERPINE, LE REVERS AVEC CALPHURNIUS, ATTRIBUÉ À MARTIAL REYMOND (1570-1609), FIN DU XVIE SIÈCLE

OVAL PAINTED ENAMEL PLAQUE DEPICTING CERES SEARCHING FOR PROSERPINA, ATTRIBUTED TO MARTIAL REYMOND (1570-1609), LATE 16TH CENTURY

the front with the goddess holding a torch, the reverse with the Roman senator Calpurnius in armour
partially gilt and polychrome painted enamel on copper
height 14¾ in.; length 8⅔ in.; 37,5 cm; 22 cm

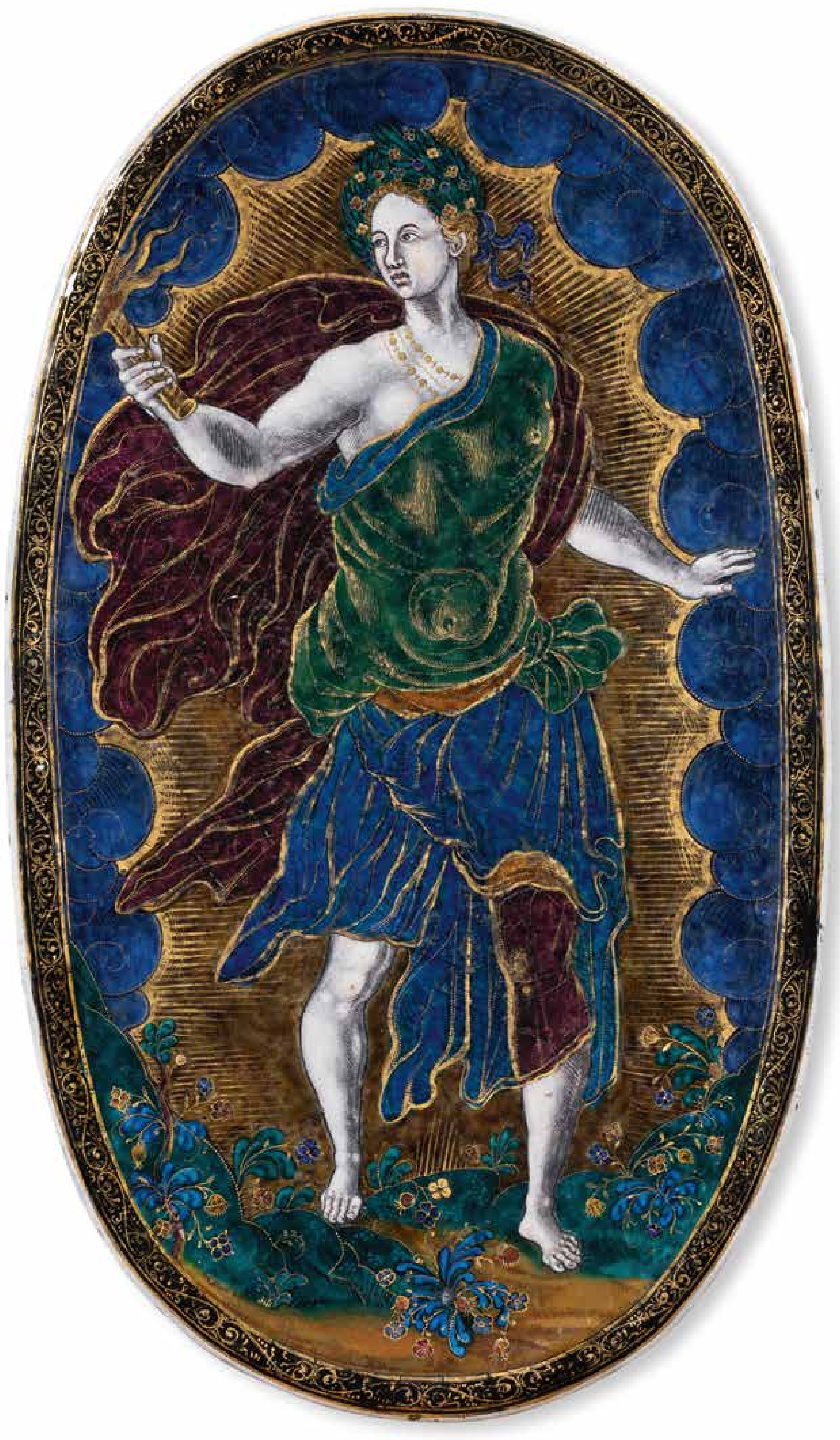
PROVENANCE
George Agath collection, Bresleau
Rudolph Lepke's Kunst Auktionhaus, Berlin, 22-23 novembre 1906, lot 56
Ole Olsen's Collection, Copenhague
Collection particulière, New York
Graf, Paris, 2015

This large plaque, depicting the goddess Ceres, is attributed to the enamellist Martial Reymond by comparison with a plate in the Frick Collection (inv. no. 1916.4.30), whose composition is identical and which bears the artist's monogram. The iconography of these works is rarely found: the goddess, holding a torch, searches for her daughter Proserpina before the Gates of Hell, to where Pluto has carried her off. There is a remarkable similarity in the technical treatment of the two plaques, which are distinguished by their lively polychromy and lines highlighted in gold.

While the New York example has a standing figure of Minerva on the reverse, the back of the present plaque depicts the senator Calphurnius, after a model by Hendrick Goltzius, from the series of *The Roman Heroes* dated 1586.

30 000-50 000 €

30 700-51 500 US$



142

PLAT EN ÉMAIL PEINT EN GRISAILLE À REHAUTS D'OR REPRÉSENTANT LE MOIS D'AOÛT, LIMOGES, XVIE SIÈCLE, ATTRIBUÉ À JEAN DE COURT (1530-1584), DIT MAÎTRE IC

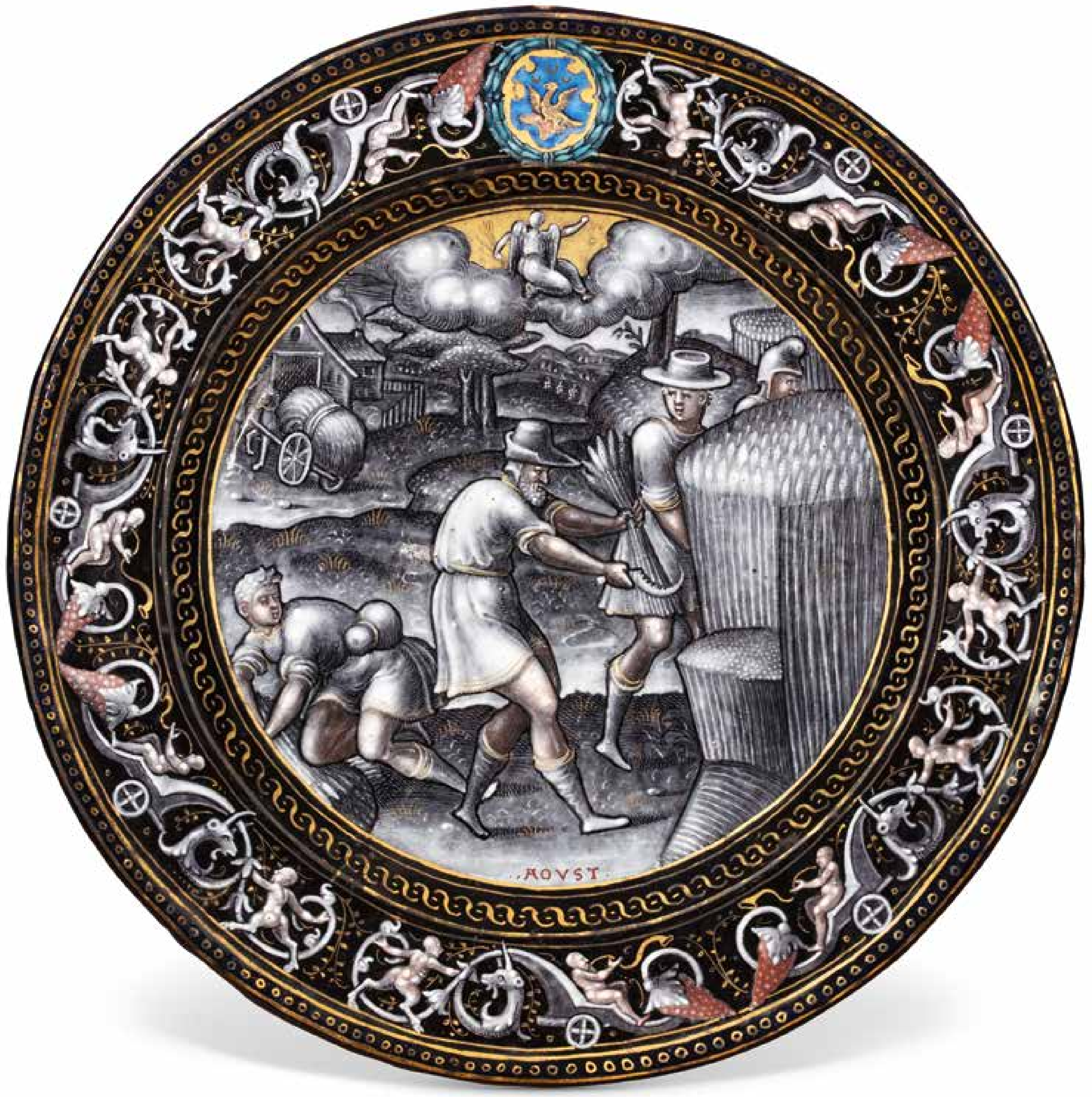
A LIMOGES GRISAILLE PAINTED EMANEL PLATE DEPICTING THE MONTH OF AUGUST, ATTRIBUTED TO JEAN DE COURT (1520-C.1584), KNOWN AS THE MASTER IC,
16TH CENTURY

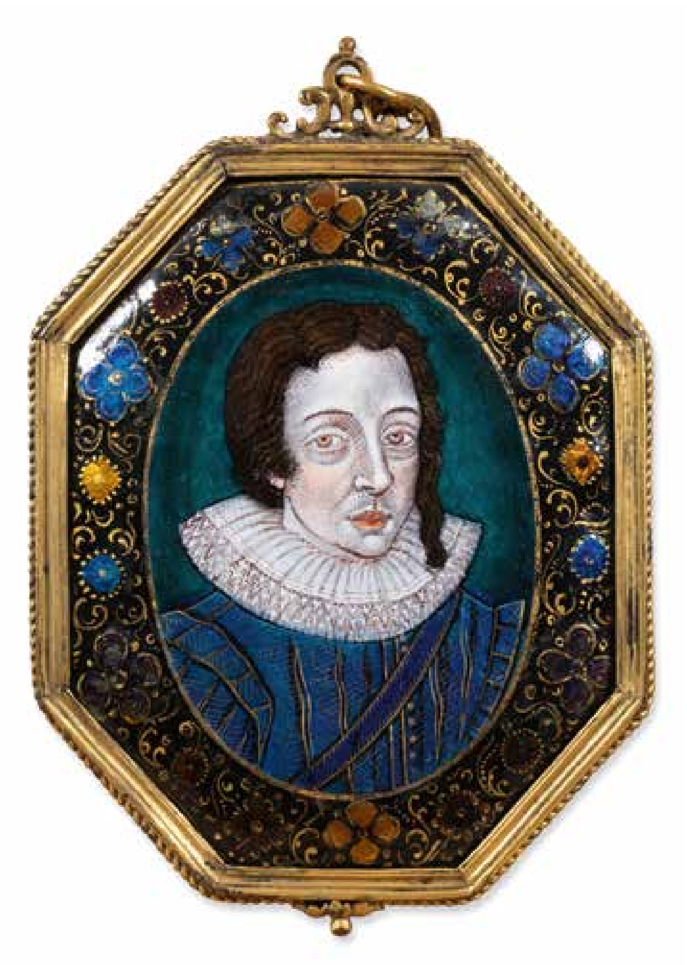
grisaille and partially gilt painted enamel on copper
diameter 7⅞ in.; 20 cm

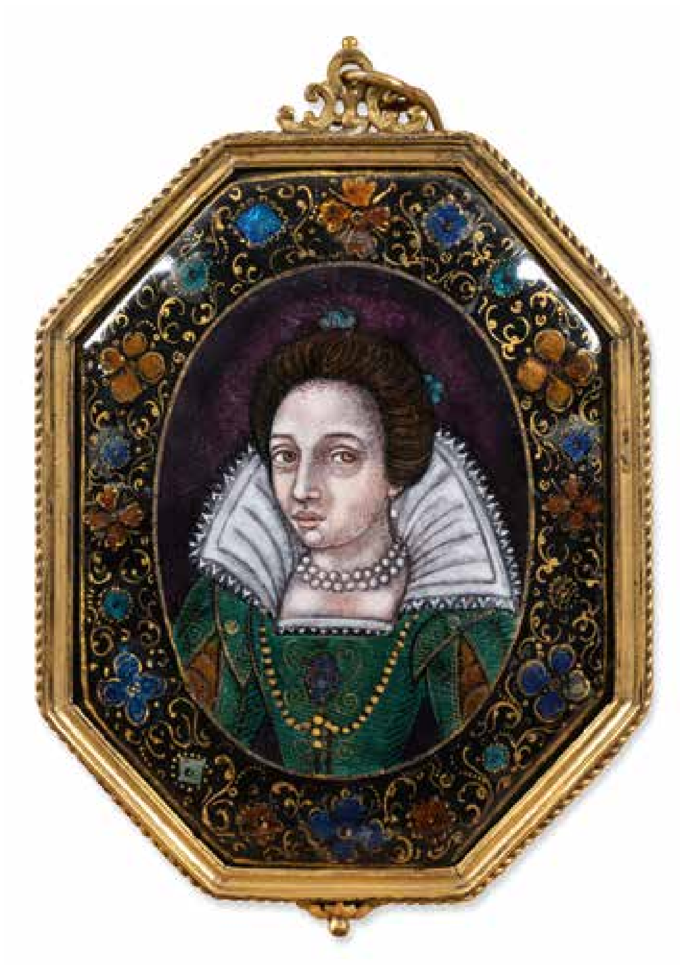
PROVENANCE
Galerie Bresset & Fils, Paris, 2007

10 000-15 000 €

10 300-15 400 US$







143

PAIRE D'ÉMAUX POLYCHROMES OCTOGONAUX REPRÉSENTANT UN GENTILHOMME ET SON EPOUSE, ATTRIBUÉ À JEAN LIMOSIN (V. 1580-1646), LIMOGES, VERS 1615

A PAIR OF LIMOGES POLYCHROME PAINTED ENAMEL OCTAGONAL PORTRAITS OF A NOBLE COUPLE, ATTRIBUTED TO JEAN LIMOSIN (CA. 1580-1646), CIRCA 1615

polychrome and partially gilt painted enamels on copper; in brass frames
height $4\frac{1}{7}$ in.; length $2\frac{7}{8}$ in.; 10,5 cm; 7,3 cm

(2)

PROVENANCE
Galerie Jurg Stuker, mai 1977, lots 4291 et 4292
Collection particulière, Suisse
Koller, 2 décembre 2008, lot 1009

4 000-6 000 €

4 100-6 200 US$

144

MIROIR OUVRANT EN ÉMAIL PEINT REPRÉSENTANT JASON ET HYPSIPYLÉ DANS UN MÉDAILLON, ENTOURÉ DE FLEURS ET OISEAUX EN ÉMAIL POLYCHROMÉ SUR FOND NOIR, REHAUSSÉ D'OR, LIMOGES, VERS 1600, ATTRIBUÉ À JEAN LIMOSIN OU FRANÇOIS I LIMOSIN

**A LIMOGES PAINTED ENAMEL MIRROR BACK WITH JASON AND HYPSIPYLE, ATTRIBUTED TO JEAN OR FRANCOIS I LIMOUSIN
CIRCA 1600**

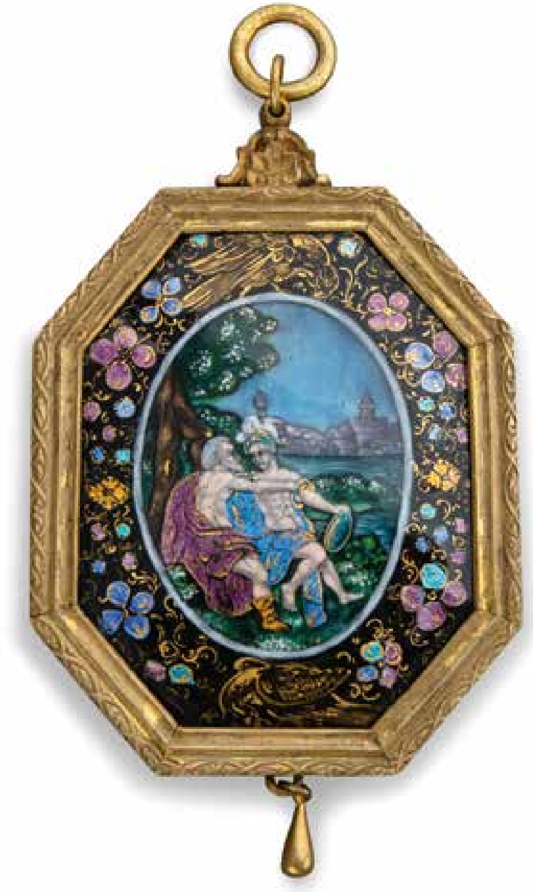
octagonal polychrome painted enamel mirror back; in a gilt-copper frame with flower engravings
height $4\frac{1}{4}$ in.; 10,5 cm

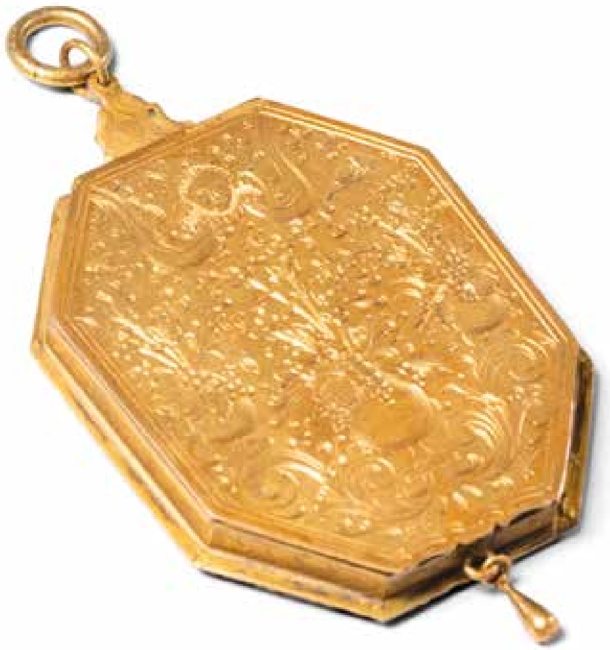
PROVENANCE
Sotheby's Londres, 16 février 1978, lot 69
Sotheby's Paris, 10 novembre 2009, lot 35

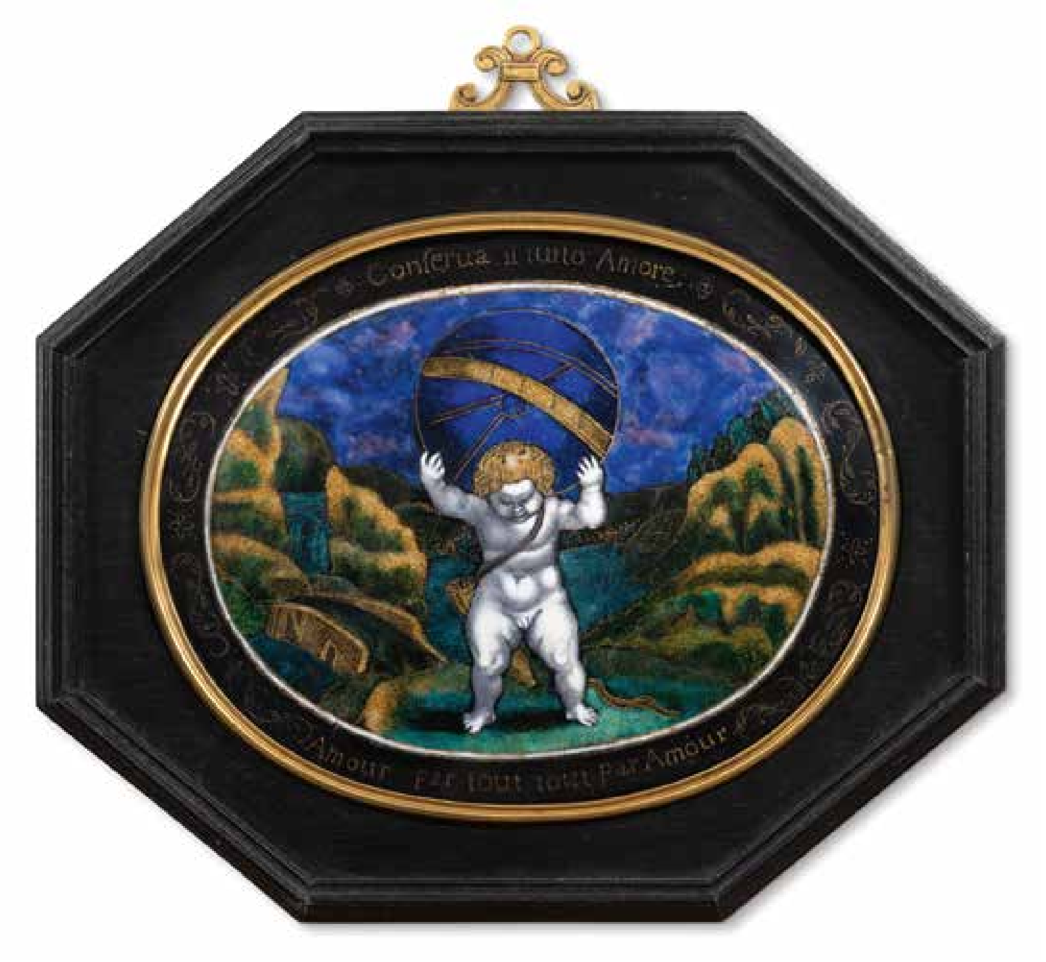
An identical composition, also showing Jason and Queen Hypsipyle, can be found on a painted enamel plaque by Jean Limousin (active 1628–1635) in the Musée du Louvre (OA989). The ornamental fleurons and birds recall the decorative repertoire found in mirrors by François I Limosin (active 1582–1593).

5 000-7 000 €

5 200-7 200 US$






Conferua il tutto Amore
Amour par tout tout par Amour

145

PLAQUE OVALE EN ÉMAIL PEINT POLYCHROME SUR CUIVRE À REHAUTS D'OR REPRÉSENTANT CUPIDON PORTANT LE MONDE SUR SES ÉPAULES, D'APRÈS OTTO VAN VEEN (1556-1629), DÉBUT DU XVIIE SIÈCLE

**A LIMOGES PAINTED ENAMEL OVAL PLAQUE DEPICTING CUPID CARRYING THE WORLD, AFTER A MODEL BY OTTO VEN VEEN (1556-1629),
EARLY 17TH CENTURY**

inscribed *Conferua in tutto Amore* and *Amour par tout, tout par Amour* in gold
polychrome and partially gilt painted enamel on copper; in a later ebonized wood frame
(enamel) height 5⅛ in.; length 6⅖ in.; 13 cm; 16,3 cm

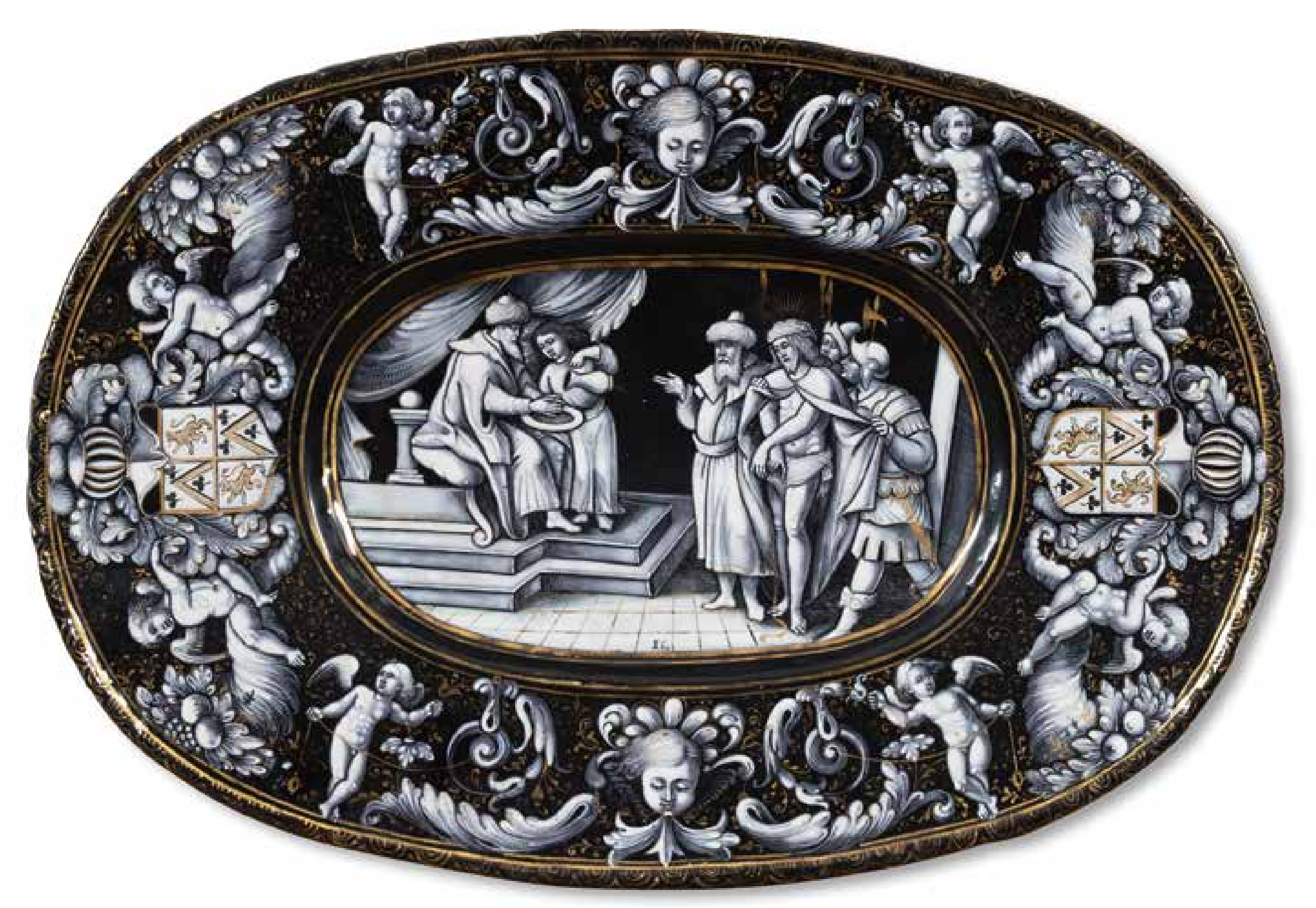
(frame) height 6⅞ in.; length 8½ in.; 17,5 cm; 21,5 cm

PROVENANCE
Collection Ole Olsen, Danemark
Galerie Kugel, Paris, 2015

After a woodcut *"Plus qu'Atlas"* of the *Amorum emblemata, figuris aeneis incisa* by Otto van Veen published in 1608.

5 000-7 000 €

5 200-7 200 US$



146

**JACQUES LAUDIN II
1653 - 1729**

PLAT EN ÉMAIL PEINT EN GRISAILLE REPRÉSENTANT LE CHRIST DEVANT PONCE PILATE, SIGNÉ ET MONOGRAMMÉ, FLAQUÉ DES ARMES DES GAZEAU, COMTES DE BOUËRE, LIMOGES, DERNIER QUART DU XVIIE SIÈCLE

AN OVAL LIMOGES GRISAILLE ENAMEL DISH WITH CHRIST BEFORE PILATE, LAST QUARTER OF THE 17TH CENTURY

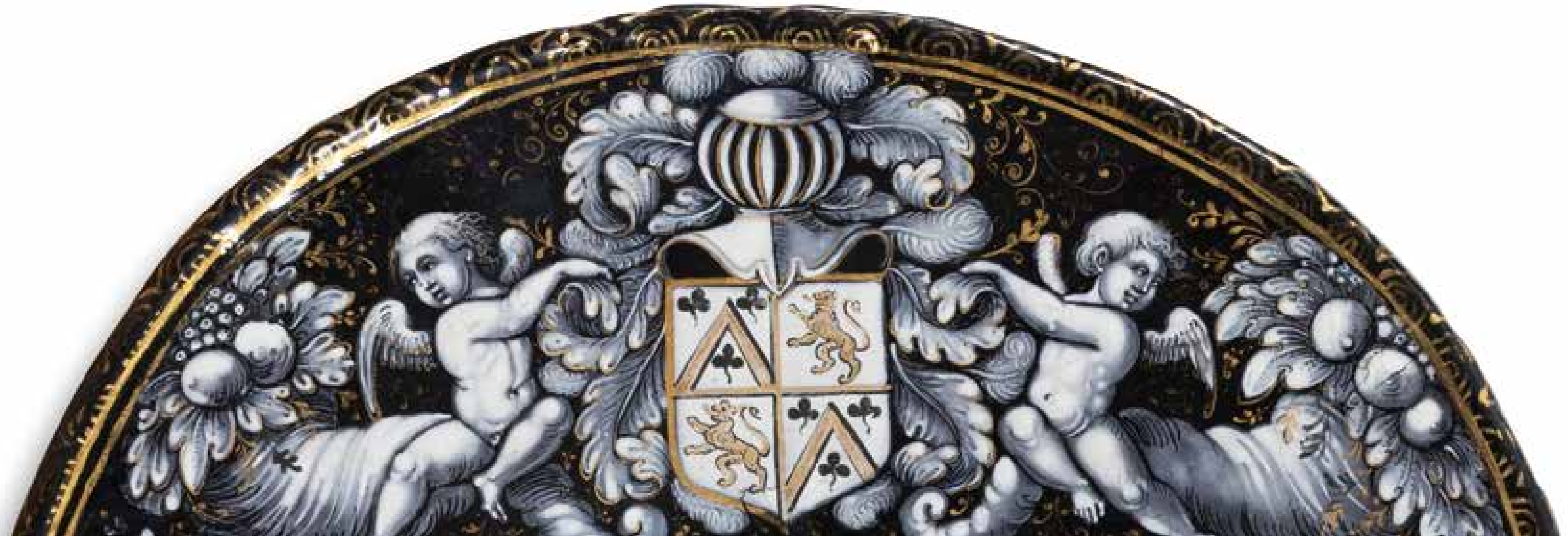
monogrammed *I.L,* signed on the reverse *Laudin · Emaillieur · au faubour · / · De · magnine a · Limoges ·*

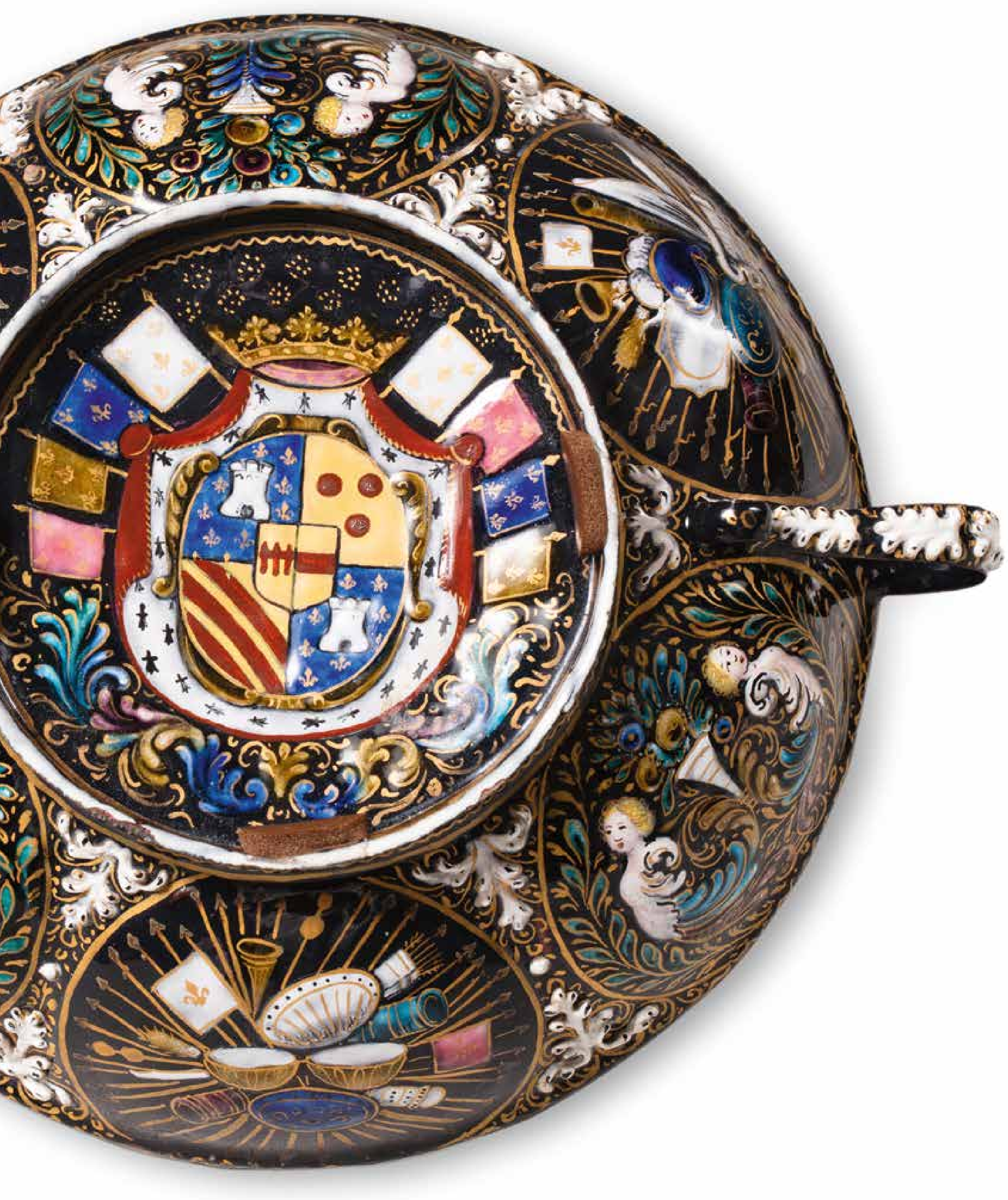
the wide rim with cherubs and two armorial cartouches enclosing the arms of the Gazeau family, comte de la Bouëre, flanked by scrollwork mantling and held by cherubs
grisaille and partially gilt painted enamel on copper
height 8 in.; length 11½ in.; 20,2 cm; 29,5 cm

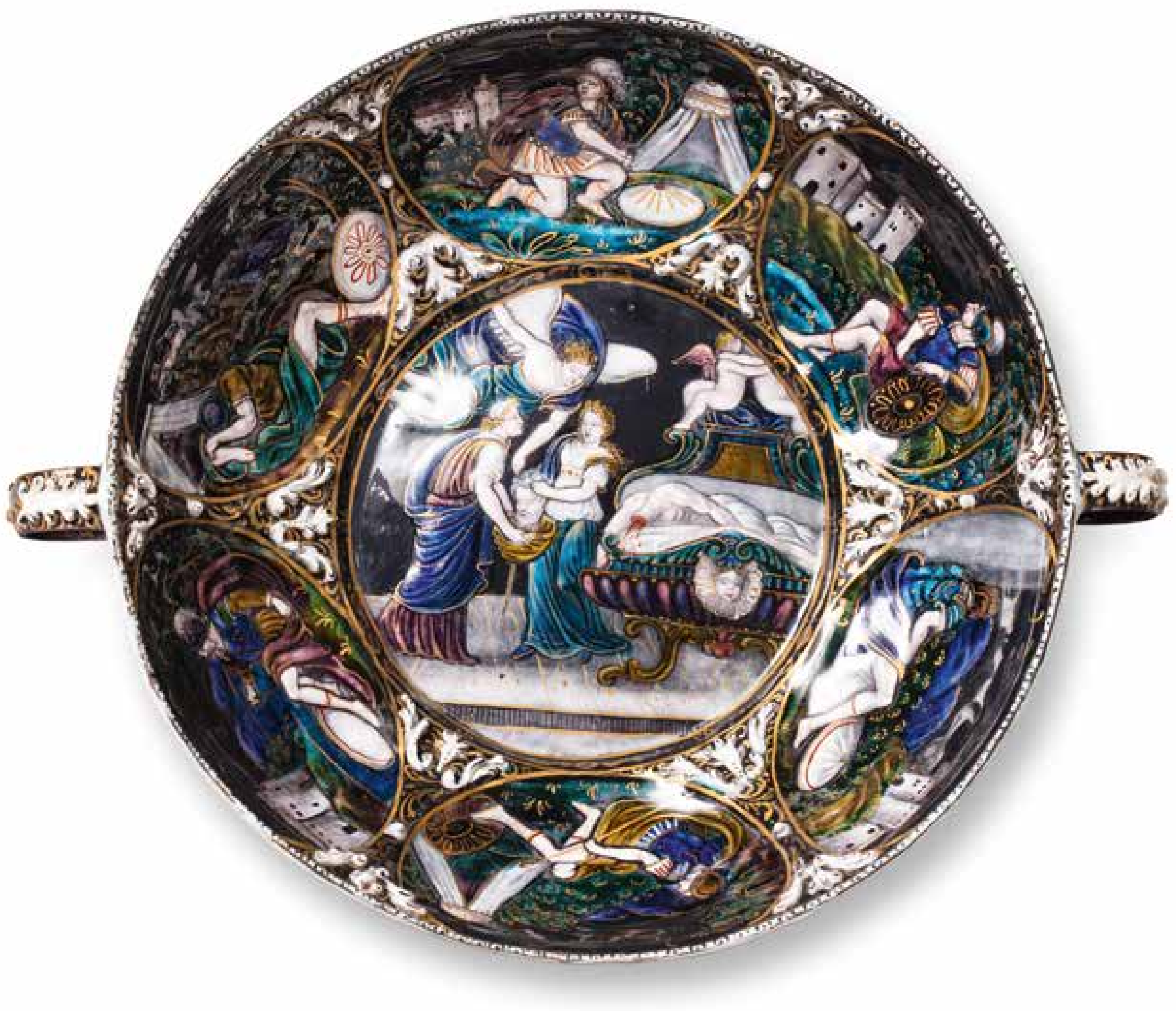
PROVENANCE
Collection Hill-Trevor, Angleterre
Barons Trevor of Brynkinalt, puis par descendance
Sotheby's Londres, 5 décembre 2007, lot 50

3 000-5 000 €

3 100-5 200 US$







147

COUPE À DEUX ANSES EN ÉMAIL POLYCHROME À REHAUTS D'OR REPRÉSENTANT JUDITH ET D'HOLOPHERNE, ATTRIBUÉ À PIERRE II NOUAILHER (†1743), DÉBUT XVIIIE SIÈCLE

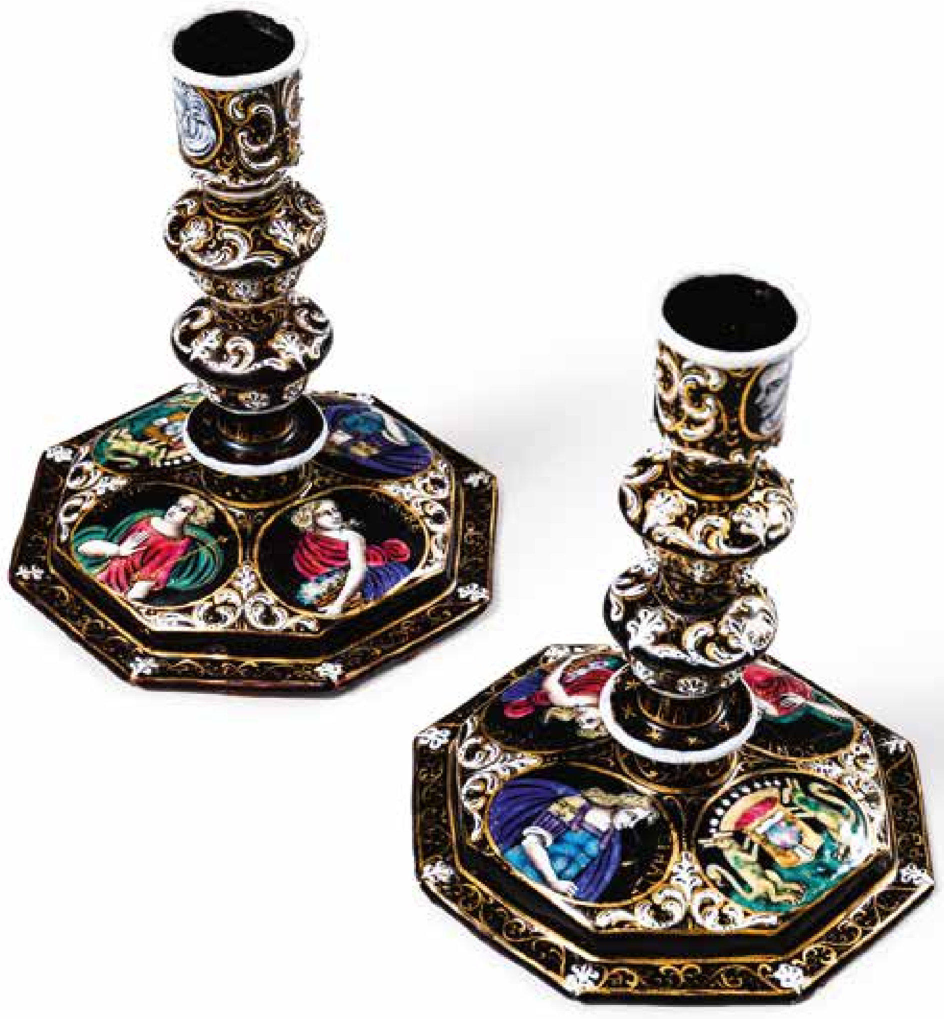
A LIMOGES POLYCHROME PAINTED ENAMEL CIRCULAR TWO-HANDLED BOWL WITH JUDITH AND HOLOFERNES, ATTRIBUTED TO PIERRE II NOUAILHER (D.1743),
EARLY 18TH CENTURY

the underside monogrammed *P.N.*
the well with Judith and the beheaded Holofernes, the underside of the well with a coat-of-arms surrounded with trophies and foliage
polychrome and partially gilt painted enamel on copper
height 1¾ in.; diameter 5⅔ in.; 4,5 cm; 14,5 cm

PROVENANCE
Collection Gustaaf Hamburger, Pays-Bas, depuis les années 1960, puis par descendance
Christie's Londres, 10 juillet 2008, lot 55

7 000-10 000 €

7 200-10 300 US$



148

PAIRE DE BOUGEOIRS EN ÉMAIL PEINT POLYCHROME SUR CUIVRE, LA BASE OCTOGONALE ORNÉE DE MÉDAILLONS, LIMOGES, SECONDE MOITIÉ DU XIXE SIÈCLE

A PAIR OF LIMOGES POLYCHROME PAINTED ENAMEL CANDLESTICKS IN RENAISSANCE STYLE,
SECOND HALF OF THE 19TH CENTURY

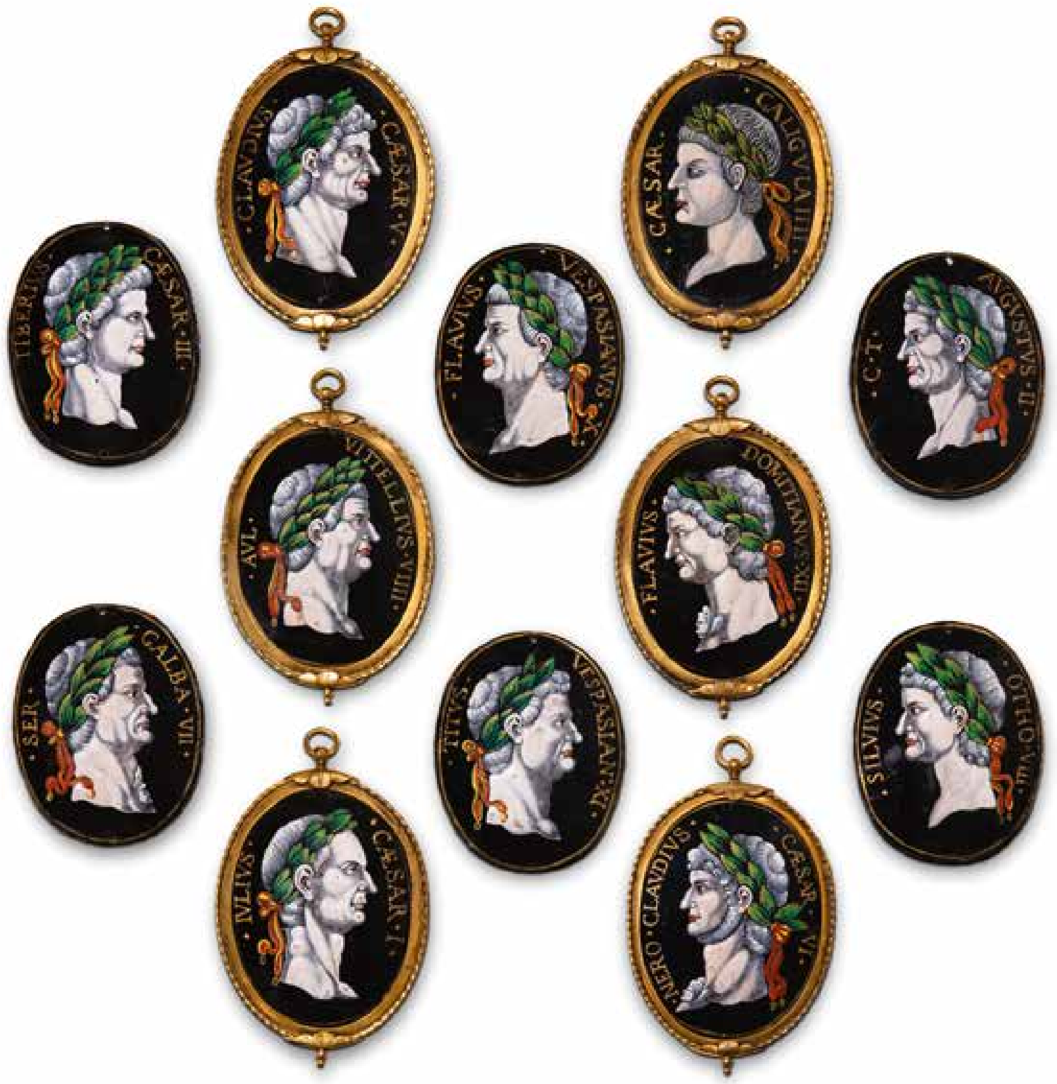
the octagonal base with a coat-of-arms and three portrait medallions inscribed *ADONIS*, *LAURORE* and *CEPHALE*
polychrome and partially gilt painted enamel on copper
height 6⅐ in.; 15,5 cm

(2)

PROVENANCE
Collection Yves Saint Laurent et Pierre Bergé
Christie's Paris, Collection Yves Saint Laurent et Pierre Bergé, deuxième vente, 17 novembre 2009, lot 56

2 000-3 000 €

2 050-3 100 US$



149

ENSEMBLE DE DOUZE ÉMAUX POLYCHROMES PEINTS REPRÉSENTANT LES DOUZE CÉSARS, ATELIER DE JACQUES I LAUDIN (1627-1695), SECONDE MOITIÉ DU XVIIE SIÈCLE

TWELVE LIMOGES OVAL PAINTED ENAMEL OVALS OF THE TWELVE CAESARS, WORKSHOP OF JACQUES I LAUDIN (1627-1695),
SECOND HALF 17TH CENTURY

one a later replacement, one inscribed on the back *Laudin emaillieur a Limoges*, the profile portraits with green laurel wreaths and inscribed around with their titles in gold
polychrome and partially gilt painted enamel on copper
height 4⅛ in.; 10,5 cm.

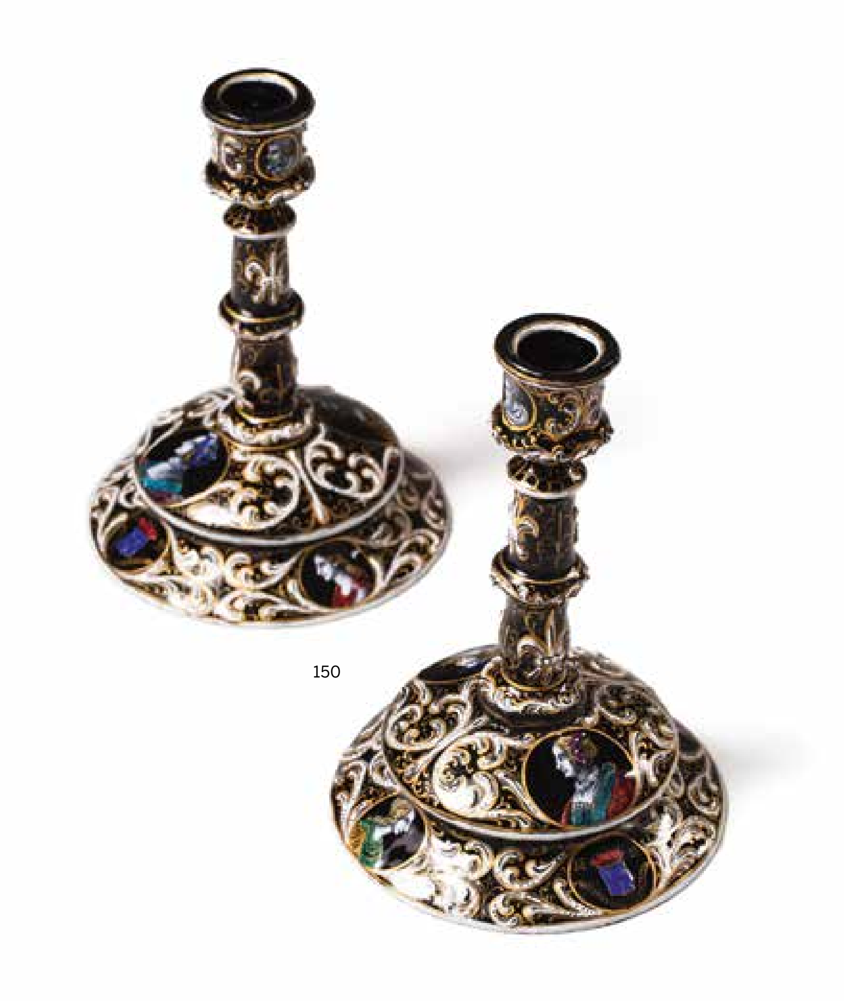
(12)

PROVENANCE
Sotheby's Londres, 9 juillet 2008, lot 102

Compare with four circular medallions in the Louvre which Baratte (*op. cit.*, p. 40) suggests that the heads were ultimately inspired by engravings by Marcantonio Raimondi or Henrik Goltzius.

2 000-3 000 €

2 050-3 100 US$



150

150

PAIRE DE BOUGEOIRS EN ÉMAIL PEINT POLYCHROME À REHAUTS D'OR DANS LE STYLE DE PIERRE II NOUAILHER, XIXE SIÈCLE

A PAIR OF LIMOGES POLYCHROME PAINTED ENAMEL CANDLESTICKS IN THE MANNER OF PIERRE II NOUAILHER (C. 1657-1717),
19TH CENTURY

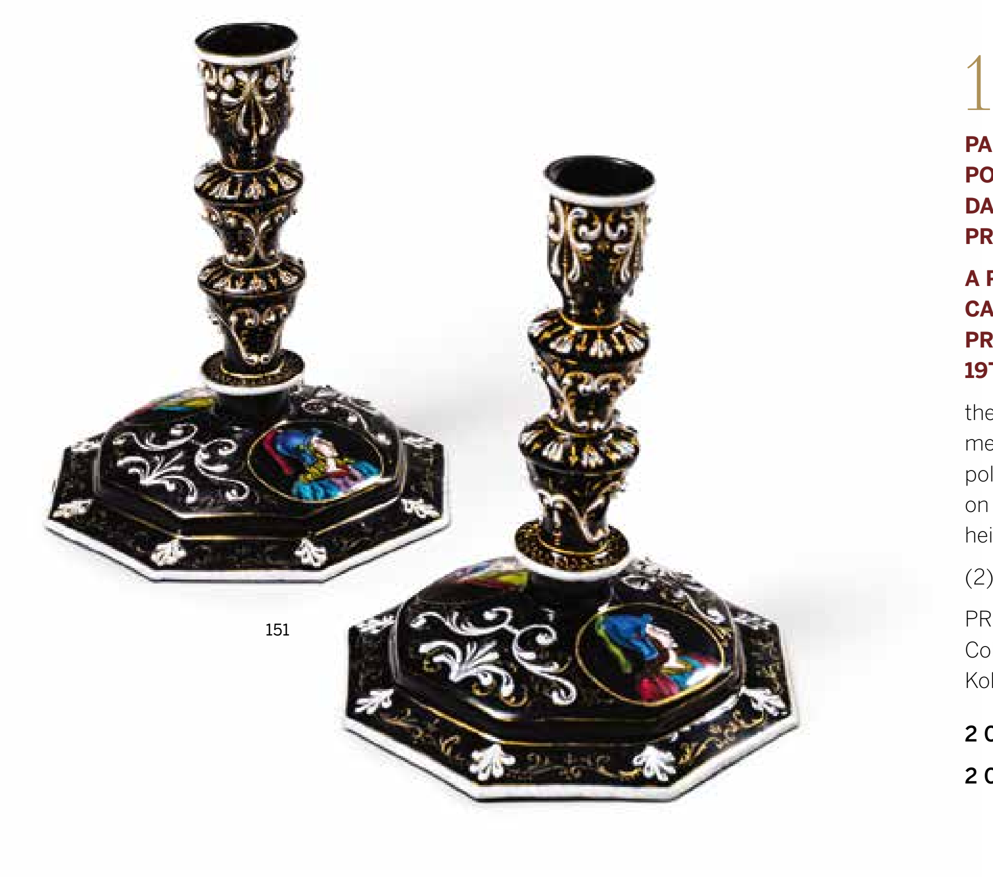
with profile portraits and coat-of-arms on the circular base
polychrome and partially gilt painted enamel on copper
height 7¼ in.; 18,5 cm

(2)

PROVENANCE
Collection Yves Saint Laurent et Pierre Bergé
Christie's Paris, Collection Yves Saint Laurent et Pierre Bergé, deuxième vente, 17 novembre 2009, lot 570

2 000-3 000 €

2 050-3 100 US$



151

151

PAIRE DE BOUGEOIRS EN ÉMAIL PEINT POLYCHROME À REHAUTS D'OR, DANS LE STYLE DE LA RENAISSANCE, PROBABLEMENT LIMOGES, XIX^{E} SIÈCLE

A PAIR OF PAINTED ENAMEL CANDLESTICKS IN RENAISSANCE STYLE, PROBABLY LIMOGES,
19TH CENTURY

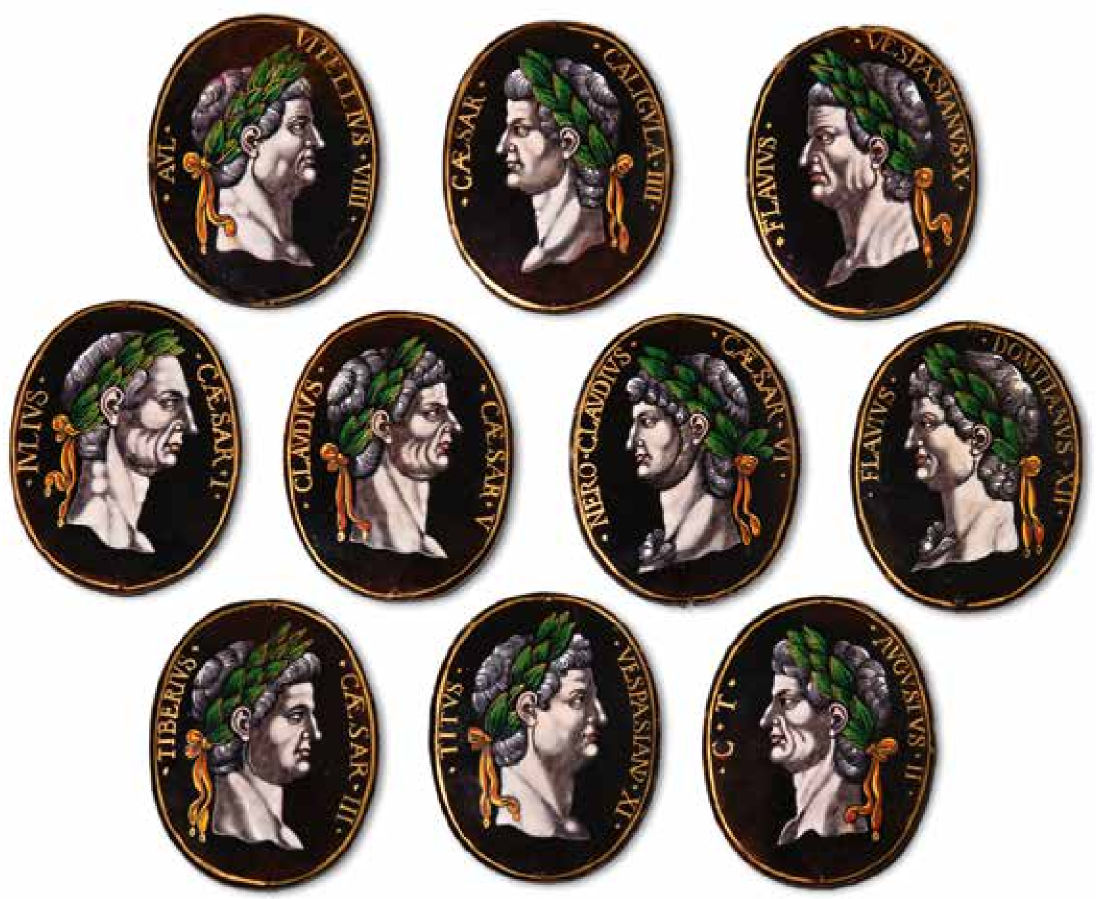
the octagonal base with two profile portrait medallions
polychrome and partially gilt painted enamel on copper
height 6 in.; 15,5 cm

(2)

PROVENANCE
Collection particulière européenne
Koller, 17 septembre 2007, lot 1010

2 000-3 000 €

2 050-3 100 US$


AVL VITELLIVS VIIII
CÆSAR CALIGVLA IIII
FLAVIVS VESPASIANVS X
IVLIVS CÆSAR I
CLAVDIVS CÆSAR V
NERO CLAVDIVS CÆSAR VI
FLAVIVS DOMITIANVS XII
TIBERIVS CÆSAR III
TITVS VESPASIAN XI
C. T. AVGVSTVS II

152

ENSEMBLE DE DIX MÉDAILLONS D'EMPEREURS ROMAINS EN ÉMAIL PEINT POLYCHROME, ATTRIBUÉ JACQUES I LAUDIN (1627-1695), LIMOGES, XVIIE SIÈCLE

A SET OF TEN LIMOGES PAINTED ENAMEL PLATES WITH ROMAN EMPERORS, ATTRIBUTED TO JACQUES I LAUDIN (1627-1695),
17TH CENTURY

each inscribed in gold, one monogrammed *I.L.*
polychrome and partially gilt painted enamel on copper; in gilt-bronze frames
height 4 in.; length 3⅛ in.; 10,2 cm; 8 cm

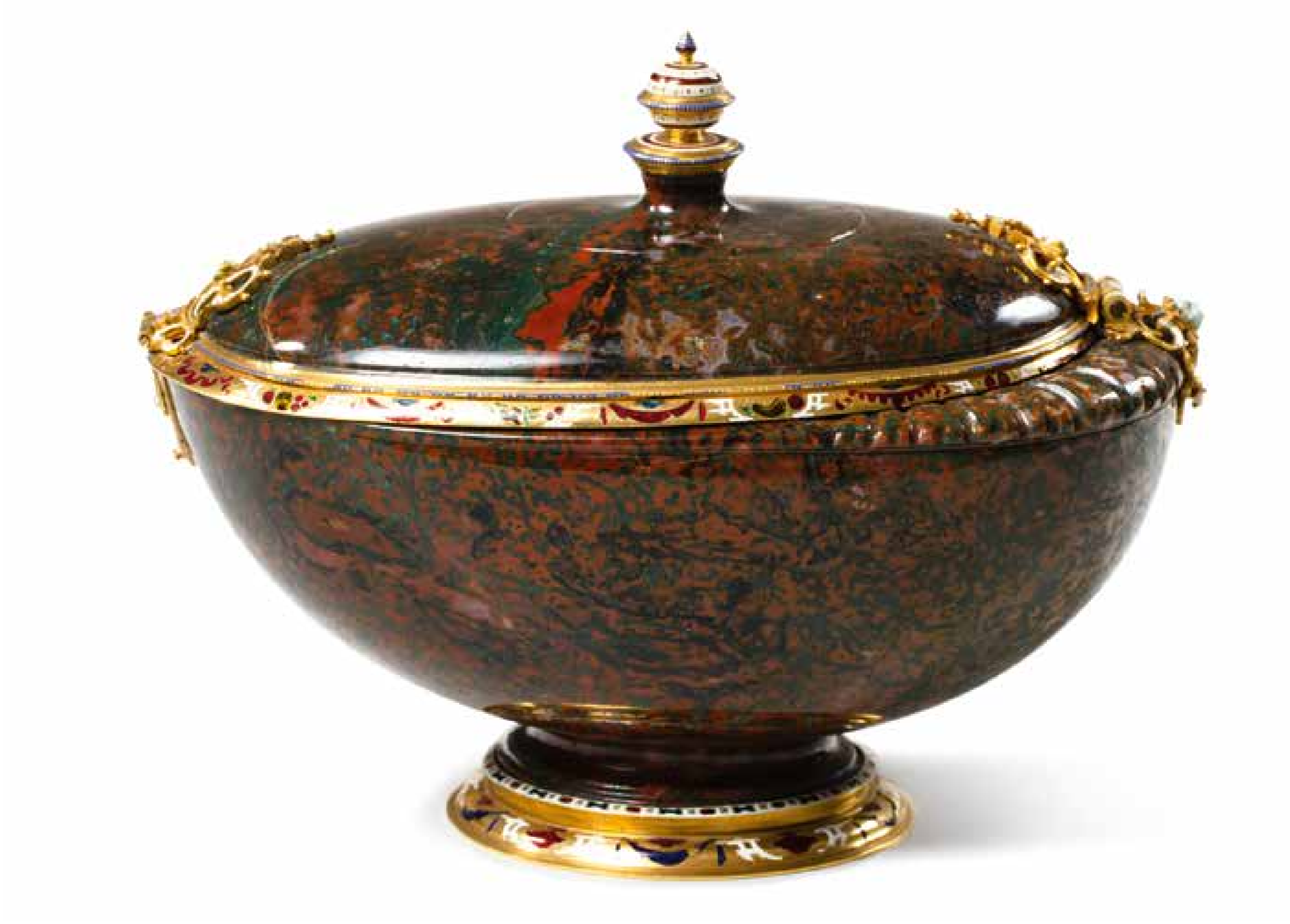
(10)

PROVENANCE
Rieunier & Associés, Paris, 7 avril 2008, lot 154b

1 500-2 000 €

1 550-2 050 US$

VENVS



153

COUPE COUVERTE EN JASPE, LE COUVERCLE ET LA PRISE POSSIBLEMENT PAR OTTAVIO MISERONI, PRAGUE, DÉBUT XVIIE SIÈCLE ; LA COUPE ET LES MONTURES EN OR ET ÉMAIL PROBABLEMENT VIENNE, XIXE SIÈCLE

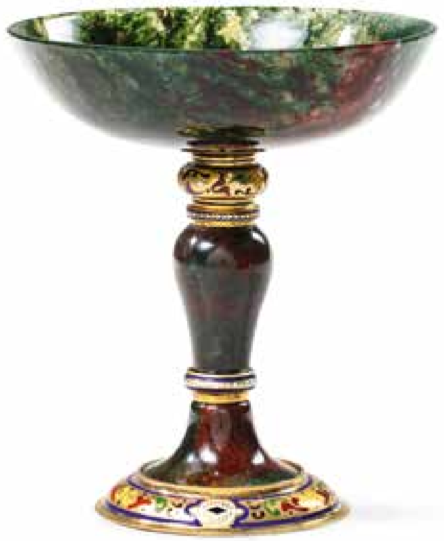
A GOLD MOUNTED AND ENAMELLED JASPER COVERED BOWL, THE COVER POSSIBLY BY OTTAVIO MISERONI, PRAGUE,
EARLY 17TH CENTURY AND LATER

the bowl and mount, Vienna, 19th century
the cup on a circular foot with gilt and enamelled mounts with geometric patterns
the ovoid body (of the cup) carved with radiating flutes to the left side of the rim;
the gilt and enameled mounts of the lid with an applied enamel filigran hinge (of the lid), decorated with a cherub mask, and a clasp to the other side with the same filigran motif;
surmounted by a gilt and enamelled grip
height 4⅓ in.; length 5¾ in.; width 9 in.; 11 cm; 14,5 cm

PROVENANCE
Collection privée européenne
Christie's Paris, 5 novembre 2014, lot 5

20 000-30 000 €

20 500-30 700 US$



154

155

COUPE EN LAPIS-LAZULI ET ÉMAIL MONTÉ EN ARGENT, À LA MANIÈRE DE REINHOLD VASTERS, ALLEMAGNE, FIN DU XIXE SIÈCLE

AN ENAMELLED SILVER-MOUNTED LAPIS LAZULI CHALICE, IN THE MANNER OF REINHOLD VASTERS, GERMANY, LATE 19TH CENTURY

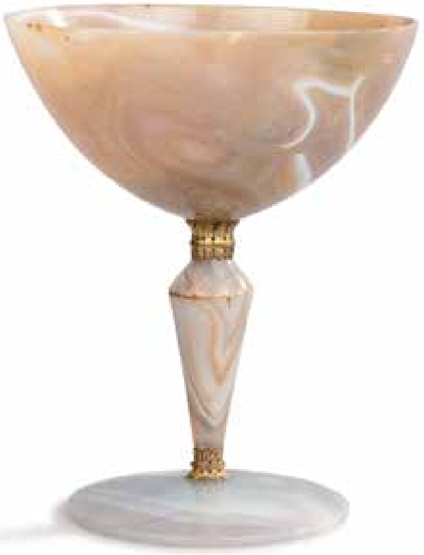
apparemment non poinçonné

apparently unmarked
height 8 in.; 20cm.

PROVENANCE
Collection privée, Suisse;
Koller, 17 septembre 2007, lot 1002.

5 000-7 000 €

5 200-7 200 US$



156

154

COUPE EN AGATE MOUSSE MONTÉE EN VERMEIL ET ÉMAIL POLYCHROME, APPARAMMENT NON POINÇONNÉE, ALLEMAGNE, FIN DU XIXE SIÈCLE

A SILVER-GILT AND ENAMEL-MOUNTED MOSS AGATE CUP, APPARENTLY UNMARKED, GERMANY, LATE 19TH CENTURY

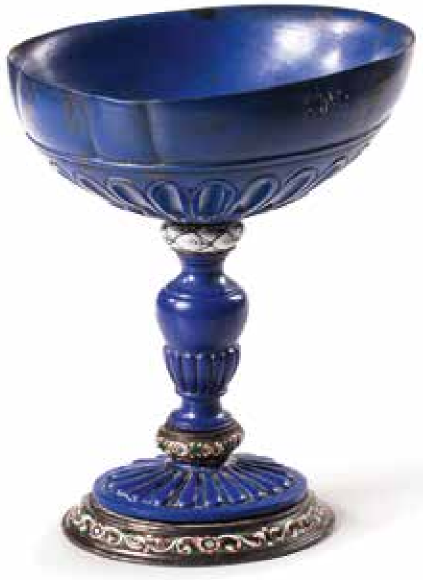
la coupe en agate richement colorée surmontant un fût à pommeau, les montures en vermeil décorées d'émaux polychromes de feuilles rampantes

the bowl of richly coloured moss agate above a knopped stem, the silver-gilt mounts decorated in polychrome enamels with trailing leaves, with *basse-taille* enamel mounts
height 4$\frac{13}{16}$in.; 12,2 cm

PROVENANCE
Sotheby's Paris, 26 juin 2013, lot 26

4 000-6 000 €

4 100-6 200 US$



155

156

COUPE EN AGATE AVEC MONTURES EN CUIVRE DORÉ, ALLEMAGNE, XVIIE SIÈCLE

A GERMAN AGATE CUP WITH GILT COPPER MOUNTS, 17TH CENTURY

height 6⅓ in.; diameter 5⅛ in.; 16 cm; 13 cm

PROVENANCE
Schloss Ahlden, 2014

3 000-5 000 €

3 100-5 200 US$

157

COUPE EN ÉMAIL ET PIERRES DURES MONTÉS EN OR, EUROPE CONTINENTALE, MILIEU DU XIXE SIÈCLE

A JEWELLED AND ENAMELLED GOLD-MOUNTED HARDSTONE CHALICE, CONTINENTAL, MID-19TH CENTURY

la coupe en forme de fleur, le pied balustre monté en or moulé et ciselé orné d'émail en basse-taille, les guirlandes de pierres dures alternant avec des cornes d'abondance en émail, le bas du pied centré de masques de lion, apparemment non poinçonné

the oval bowl carved as a shaped semi-closed flowerhead, on spreading foot, the tapering baluster stem set with gold mounts cast and chased as foliate swags heighted with classical masks and decorated in polychrome *basse-taille* enamel, the jewelled swags alternating with enamelled cornucopiae filled with fruit, the rim above the carved foot centred with lion masks, *apparently unmarked*
height 6$\frac{9}{16}$in.; 16,5cm.

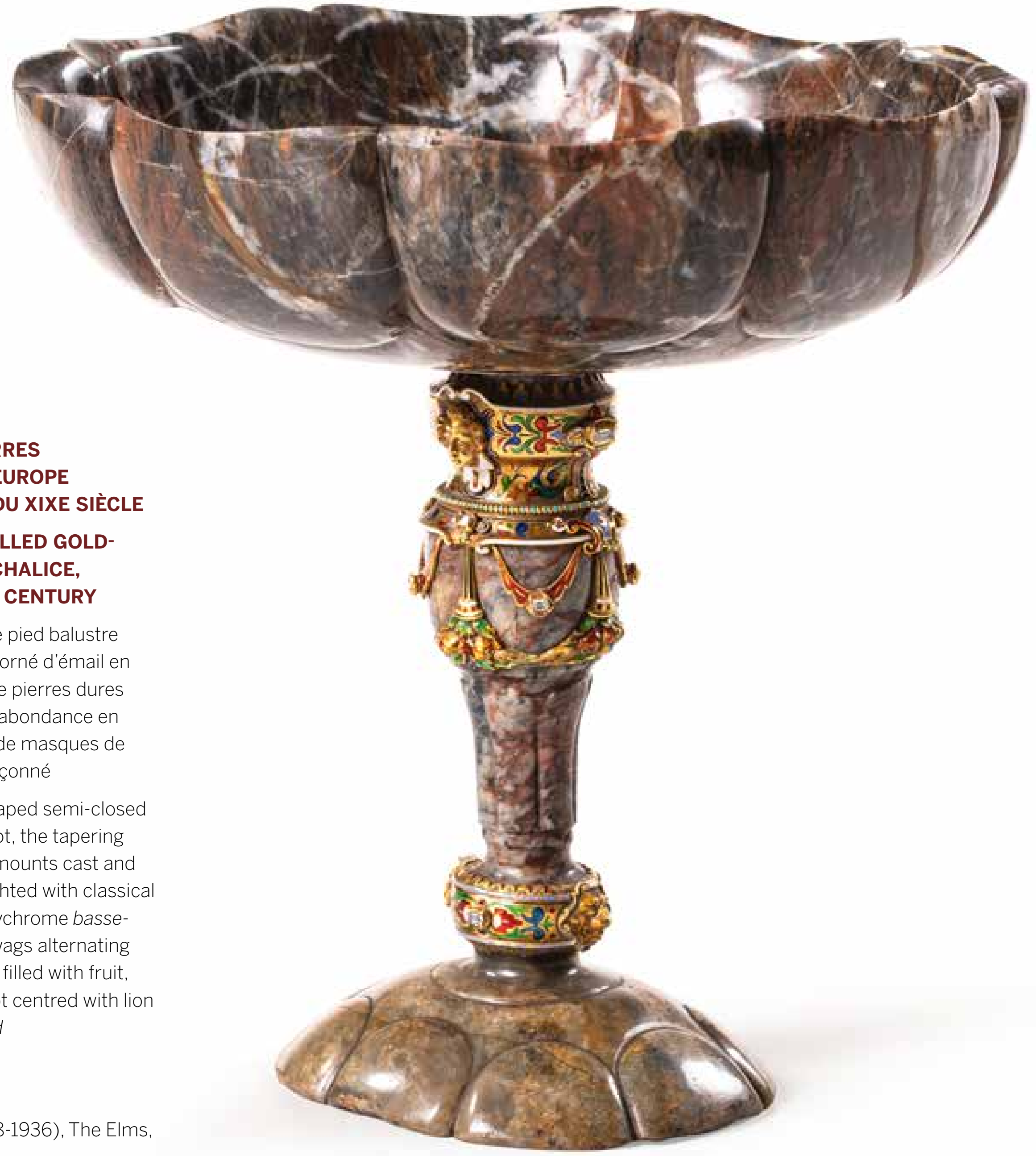
PROVENANCE
Edward Julius Berwind (1848-1936), The Elms, Newport, Rhode Island;
Collection Edward J. Berwind, Parke-Bernet, New York, 9-11 novembre 1939, lot 378;
Contre-amiral Frederic R. Harris (1875-1949) Frederic R. Harris;
Parke-Bernet, New York, *Melvin Gutman by 1952 The Melvin Gutman Collection, Part I*, 18-19 novembre 1940, lot 182;
Sotheby's New York, 24 avril 1969, lot 135;
Collection Thyssen-Bornemisza, Lugano et ensuite par descendance;
Christie's Londres, 29 novembre 2011, lot 524.

EXHIBITED
Baltimore, The Baltimore Museum of Art, *The Melvin Gutman Collection*, 1962 - 1968.

Chicago, The Art Institute of Chicago, *The Melvin Gutman Collection*, 1951 - 1952.

15 000-20 000 €

15 400-20 500 US$



158

BOL EN AGATE, PROBABLEMENT BYZANCE VI/VIIIE SIÈCLE, LES MONTURES EN OR CISELÉES DE FRUITS ET DE FEUILLAGES, PROBABLEMENT FRANCE, PREMIÈRE MOITIÉ DU XVIIE SIÈCLE

A GOLD MOUNTED AGATE BOWL, PROBABLY BYZANTINE 6TH/8TH CENTURY

of rounded form
the mounts chased with fruits and foliate scrolls, probably French, first half of the 17th century
height 1¾ in.; diameter 2⅕ in.; 4,5 cm; 6,5 cm

PROVENANCE
Ancienne collection Jacques Seguin, Paris

Much admired by connoisseurs since Roman antiquity, cups or bowls carved from agate were in demand for their unique characteristics and the chromatic variety of the stone. The interest in these *vasa murrina* (as the writers of antiquity named them), providing evidence of the regular trade with Asia, especially north-east India, continued into the Byzantine Empire and the Middle Ages, where the origins of this sardonyx bowl should be sought.

The relative thickness of this bowl's undyed agate (about 9 mm) tends to imply that it is later than the Roman period, but earlier than Mongol production and objects commissioned by the great aristocrats of the Renaissance, who favoured a thin, translucent stone.

A repository for the many objects brought back by the Venetians after the Crusades and the sack of Constantinople in 1204, the treasury of the Basilica di San Marco still contains several Byzantine vases and bowls made in a similar way to the present bowl, tending to confirm its Byzantine origin.

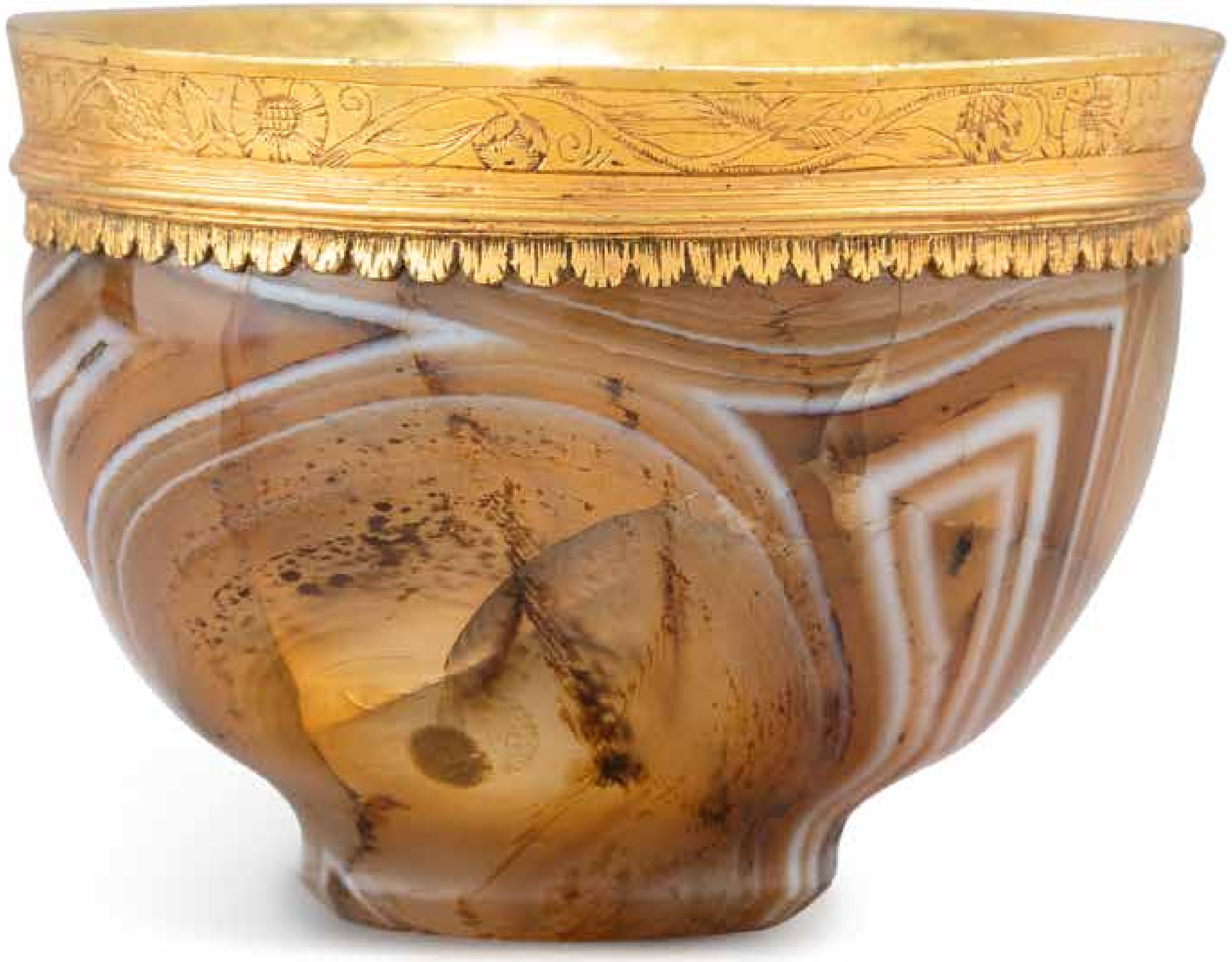
Since it was made, this bowl's appearance has been substantially modified: the unworked indentation at the base implies that the lower part would certainly have been enclosed by a metal mount, turning the bowl into a chalice. The mount that is now in place reflects the reawakened interest in antique and modern objects in hardstone on the part of Parisian collectors in the first half of the seventeenth century. At that time, many bowls and cameos were enhanced with precious metal mounts, some more elaborate than others, intended to enrich the objects and emphasize their precious qualities. It would certainly have been during the reign of Louis XIII that the fine gold mount was added to embellish the rim of the present bowl.

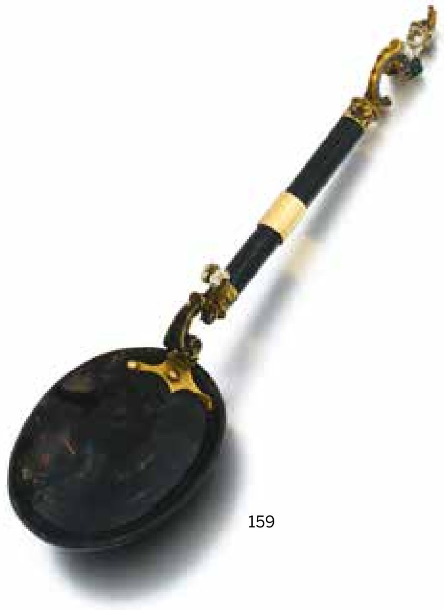
There are many similar agate mounted bowls in the Louvre Museum in Paris.

Sotheby's would like to thank the specialist Dario del Bufalo for sharing his opinion and for his kind assistance with this description.

30 000-50 000 €

30 700-51 500 US$





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159

CUILLÈRE EN JASPE FLEURI, OR ET ÉMAIL AVEC UNE FIGURE DE MINERVE, ITALIE OU FRANCE, DANS LE STYLE DU XVIIE SIÈCLE

A CARVED JASPER, GOLD AND ENAMEL MOUNTED SPOON, FRENCH OR ITALIAN, IN 17TH CENTURY STYLE

the handle with a polychrome enamelled figure of Minerva, *exempted for 18 carat gold.*
length 5¾ in.; 14,3 cm

PROVENANCE
Collections Robert et Gustave de Rothschild
Piasa, Paris, Succession de Madame B., 11 juin 1997, lot 114
Christie's Paris, 23 juin 2014, lot 104

4 000-6 000 €

4 100-6 200 US$

160

COUPE EN AGATE MONTÉE EN VERMEIL, ALLEMAGNE, MILIEU DU XVIIE SIÈCLE

A GERMAN SILVER-GILT-MOUNTED AGATE BOWL, MID-17TH CENTURY

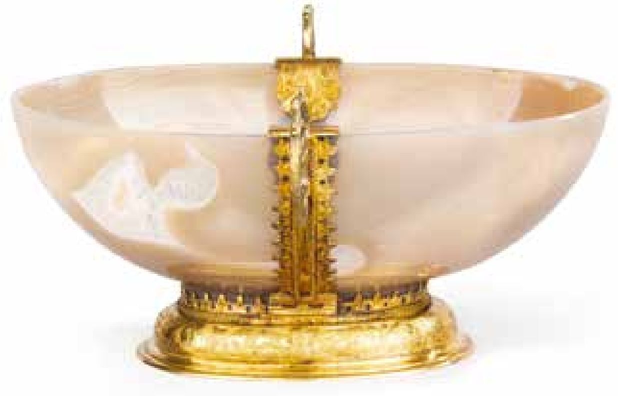
on spreading oval foot engraved with scrolling foliage, the bowl held by two straps with stylised foliage and beaded borders, with two foliate scroll handles
length 6 in. ; 15.2 cm.

PROVENANCE
Christie's New York, 18 octobre 1994, lot 94
Christie's Londres, 6 novembre 2008, lot 30

reposant sur un piédouche gravé de rinceaux, les bords ornés de rinceaux stylisés et de perles, avec deux anses gravées de rinceaux

5 000-7 000 €

5 200-7 200 US$



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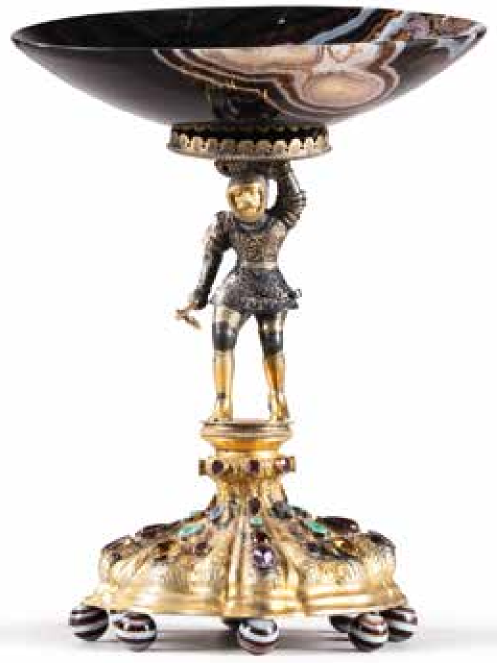

161

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TAZZA EN AGATE ET PIERRES DURES MONTÉE EN VERMEIL, XIXE SIÈCLE

A HARDSTONE TAZZA WITH JEWELLED PARCEL-GILT SILVER MOUNTS, LATE 19TH CENTURY

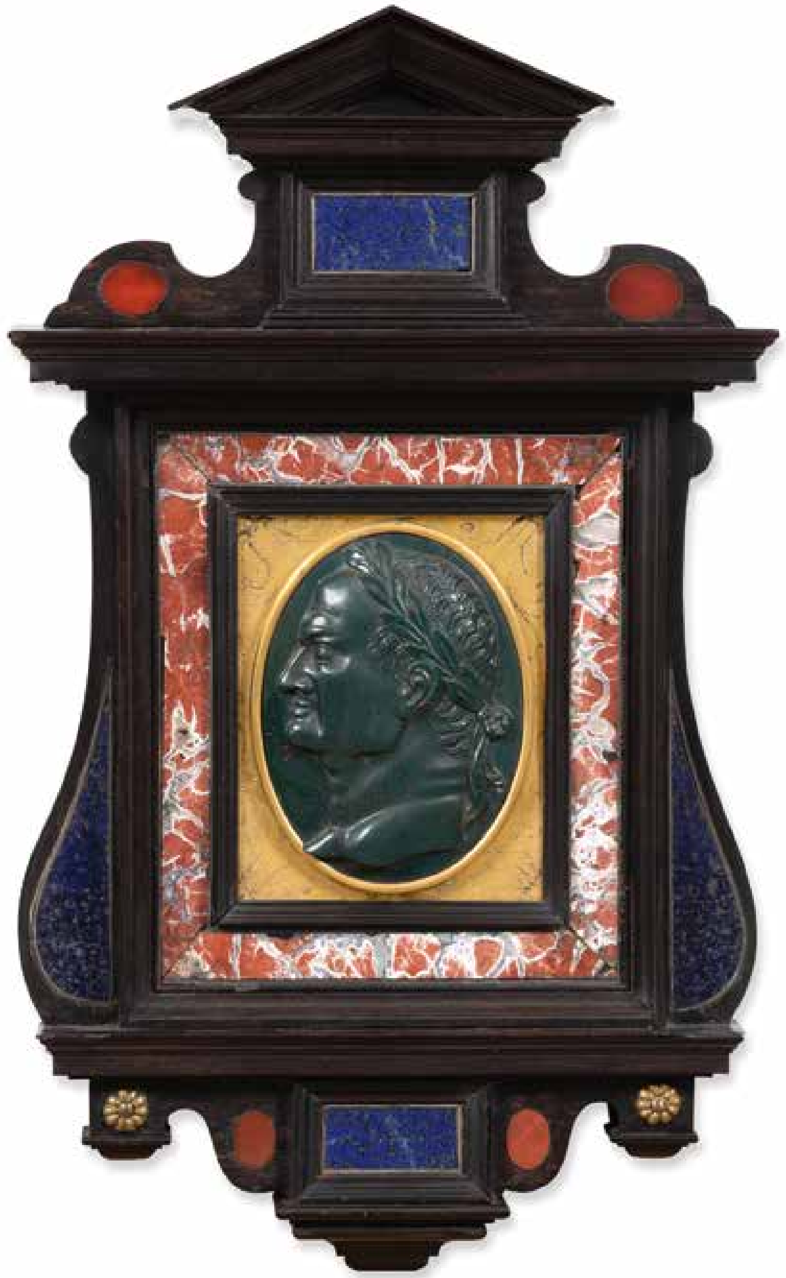
la base reposant sur huit pieds boules et avec huit côtés courbes, chacun ciselé, gravé, repoussé de rinceaux et serti de pierres dures, le pied en forme de chevalier en armure, apparemment non poinçonnée

the shallow bowl of banded agate supported by a parcel-gilt silver figure of a knight in armour holding a mace, standing on a lobed spreading foot chased with scrollwork and decorated with malachite, turquoise, lapis lazuli and garnet cabochons in scalloped mounts, *apparently unmarked*
height 7¾in.; 19,7cm.

PROVENANCE
Hampel Munich, 26 mars 2011, lot 1159.

2 500-3 500 €

2 600-3 600 US$



162

CAMÉE OVALE EN HÉLIOTROPE AVEC UN PROFIL D'EMPEREUR ROMAIN, DANS UN CADRE POSTÉRIEUR EN ÉBÈNE AVEC DES INCRUSTATIONS DE LAPIS-LAZULI, DE MARBRE ET DE PIERRES DURES, ITALIE, FIN XVIE OU XVIIE SIÈCLE

AN ITALIAN OVAL CARVED HELIOTROPE CAMEO PROFILE OF A ROMAN EMPEROR, LATE 16TH OR 17TH CENTURY

the Emperor facing left with laurel crown
the reverse with an old label inscribed *Coll. A. F. M. / N° 216*
in an oval gilt-bronze mount; set in a later ebony epitaph frame with lapis-lazuli, hardstones and marble inlays
height (overall) 11⅗ in.; 29,5 cm
(cameo) 3⅓ in.; 8,5 cm

PROVENANCE
Collection Yves Saint Laurent et Pierre Bergé
Christie's Paris, 23 février 2009, lot 437

6 000-8 000 €

6 200-8 200 US$

163

PAIRE DE GRANDS FLAMBEAUX EN CRISTAL DE ROCHE, IVOIRE DE MORSE, AGATE, LAPIS, MALACHITE, VERMEIL ET MONTURE EN ARGENT DORÉ, DANS LE GOÛT RENAISSANCE, PAR GIROLAMO GIANNETTI, SPOLÈTE, VERS 1820

A PAIR OF ITALIAN RENAISSANCE STYLE CANDLESTICKS BY GIROLAMO GIANNETTI, SPOLETO, CIRCA 1820

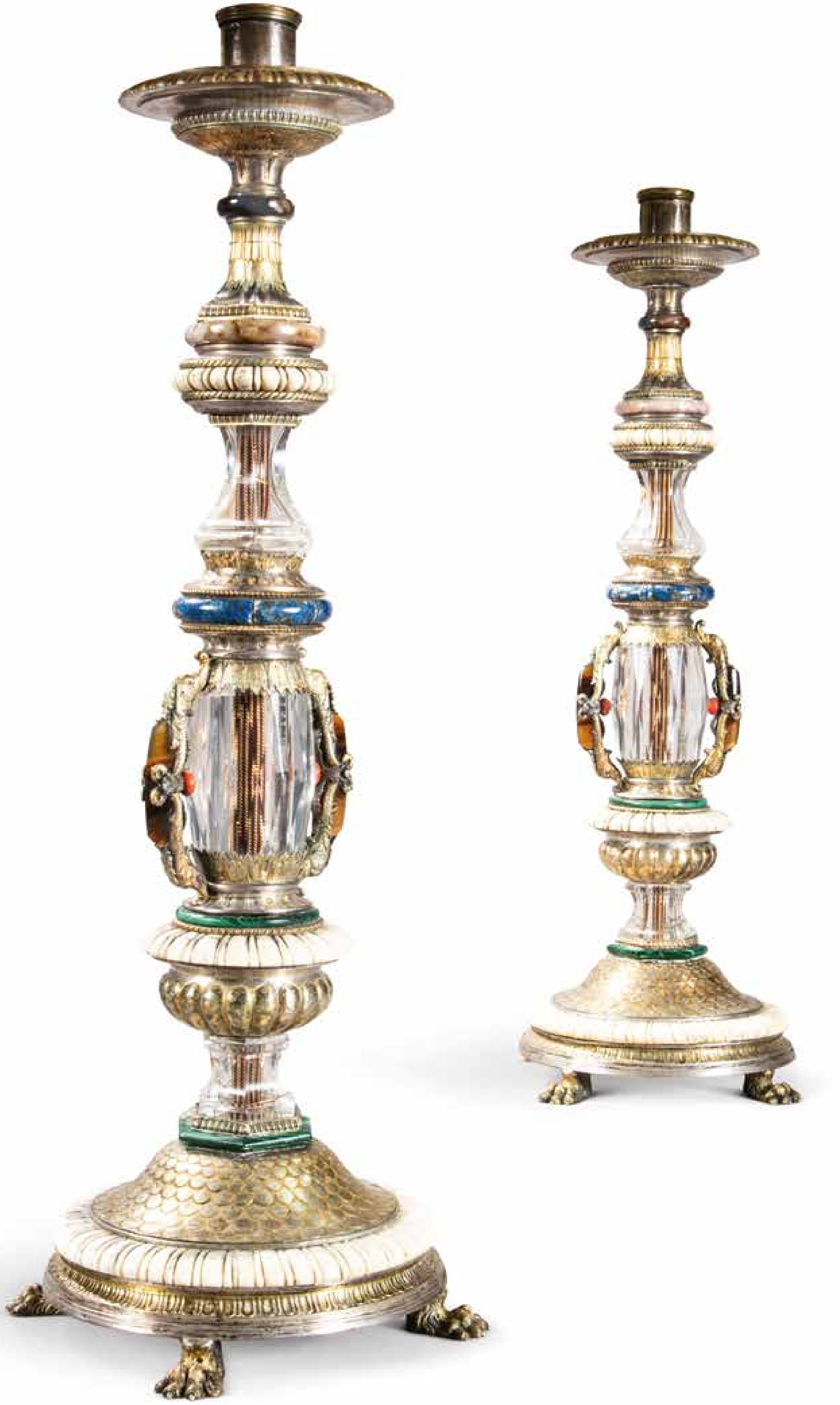
rock-crystal, walrus ivory, agate, lapis and malachite, vermeil, silver-gilt mounts; the shaft in rock-crystal alternating with rings in ivory, malachite and lapis, the vermeil mounts on either side with stylized dolphins and red coral pearls, the round base on claw feet
height 21,4 in.; 54,5 cm.

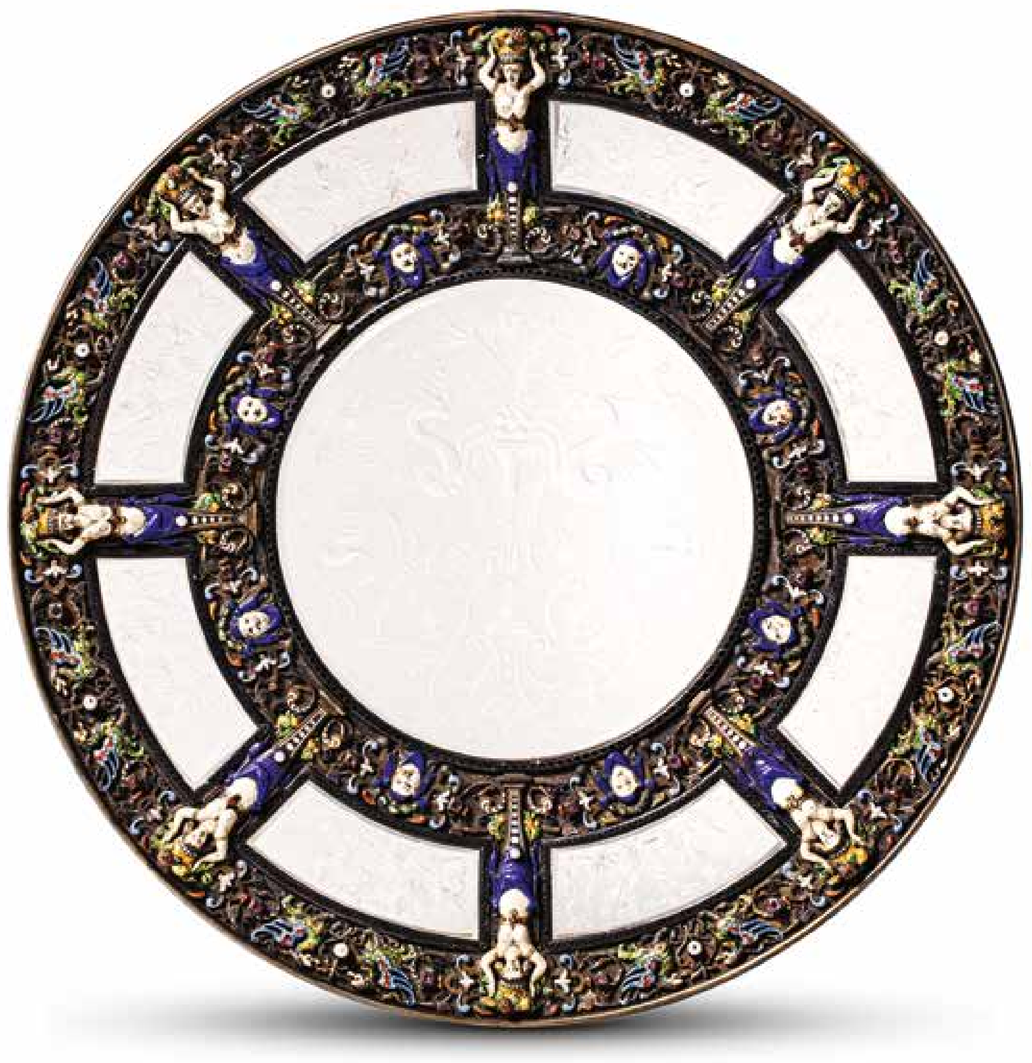
(2)

PROVENANCE
Sotheby's Paris, *Mobilier, Sculptures Et Orfèvrerie Européenne*, 7 novembre 2013, lot 308.

20 000-30 000 €

20 500-30 700 US$





164

PLAT EN CRISTAL DE ROCHE, PIERRES DURES ET ÉMAIL MONTÉS EN VERMEIL PAR KARL BENDER, VIENNE, VERS 1874-1892

A JEWELLED SILVER-GILT MOUNTED ENAMEL AND ROCK CRYSTAL DISH, KARL BENDER, VIENNA, CIRCA 1880

les panneaux gravés d'urnes, dragons et arabesques, les montures appliquées de cariatides en ronde bosse soutenant des corbeilles de fruits, entre masques et gryphons sur décor de perles et de grenats, les supports en fonte, poinçons de l'orfèvre et de Vienne post-1872

circular, the central and eight side panels engraved with urns, dragons and arabesques within silver-gilt cagework mounts applied with female caryatids enamelled *en ronde bosse* and supporting baskets of fruit, between masks and gryphons within pearl- and garnet-set scrollwork, on cast garland and scroll supports, *struck with maker's mark and Vienna post-1872 town marks*
diameter 12¼in.; 31cm.

PROVENANCE
Sotheby's Londres, 15 mai 2014, lot 416.

Karl Bender, who is recorded in 1892 as having specialised in gold and silver art works and those in enamel and hardstone, worked in Vienna between 1874 and 1892 after training (1836-1842) with the Vienna goldsmith Germann Leuchter (also known as Hermann Leichter).

12 000-18 000 €

12 300-18 500 US$

165

COUPE COUVERTE EN AGATE, LES MONTURES EN OR ET ORNEMENTS EN ÉMAIL CHAMPLEVÉ, ATTRIBUÉE À L'ATELIER D'ALFRED ANDRÉ (1839–1919), FRANCE, FIN XIXE SIÈCLE

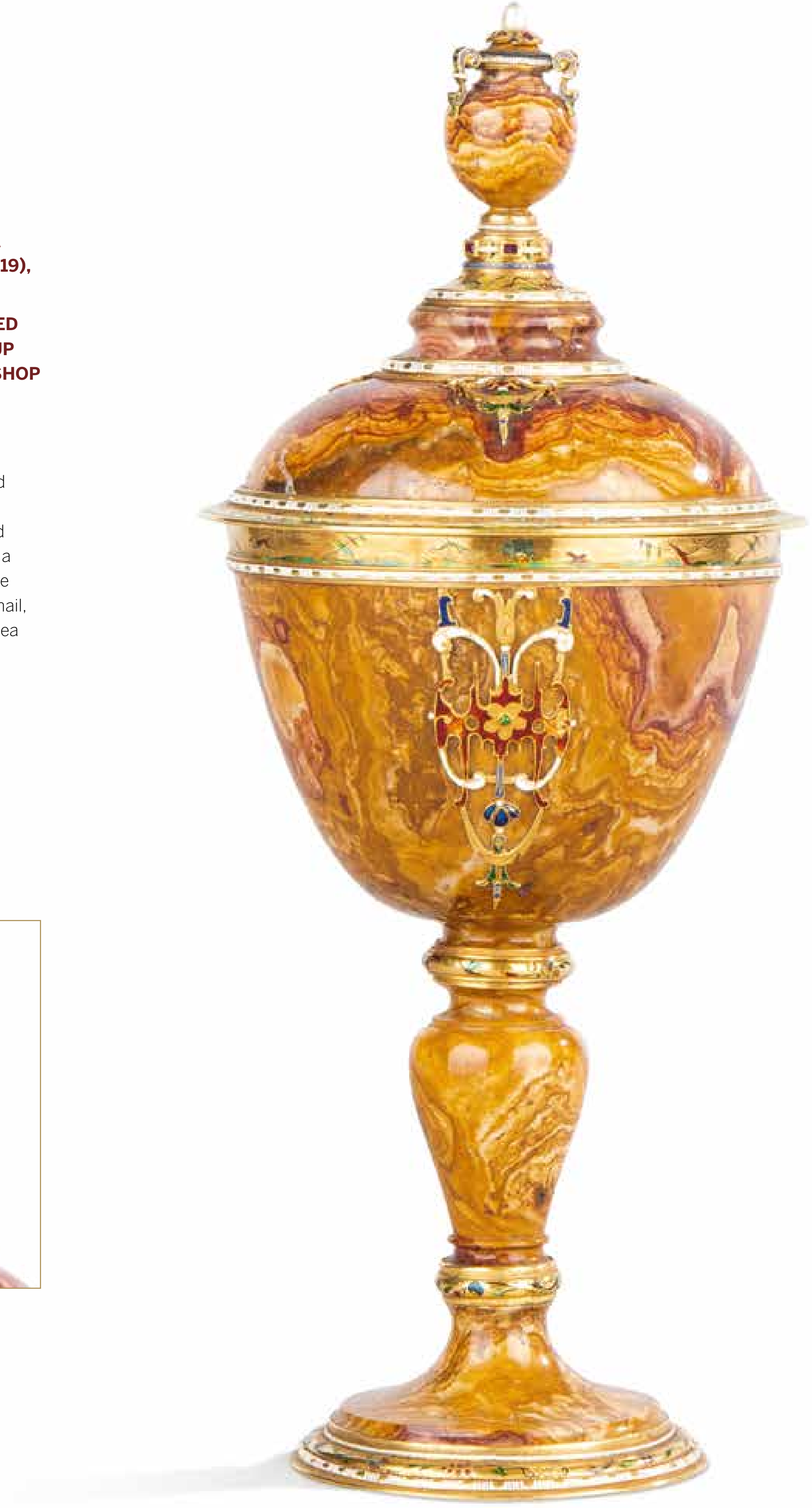
A PROBABLY FRENCH GOLD-MOUNTED AND CHAMPLEVÉ ENAMEL AGATE CUP AND COVER, ATTRIBUTED TO WORKSHOP OF ALFRED ANDRÉ (1839–1919), LATE 19TH CENTURY

an inventory number inscribed with black ink underneath *B.-R.673*, and inside the lid *ZUG.-R-673*
crowned by an urn-shaped grip decorated with ruby cabochons and surmounted by a pearl, with foliage and animals polychrome champlevé enamel ornaments, such as snail, dragonfly, butterfly, squirrel, vine, sweet pea and fruit
height 10 in.; 25,3 cm

PROVENANCE
Collection privée européenne
Christie's Paris, 5 novembre 2014, lot 63

40 000-60 000 €

41 000-61 500 US$



166

COUPE EN LAPIS-LAZULI MONTÉE SUR OR, EUROPE CONTINENTALE, DEUXIÈME MOITIÉ DU XIXE SIÈCLE

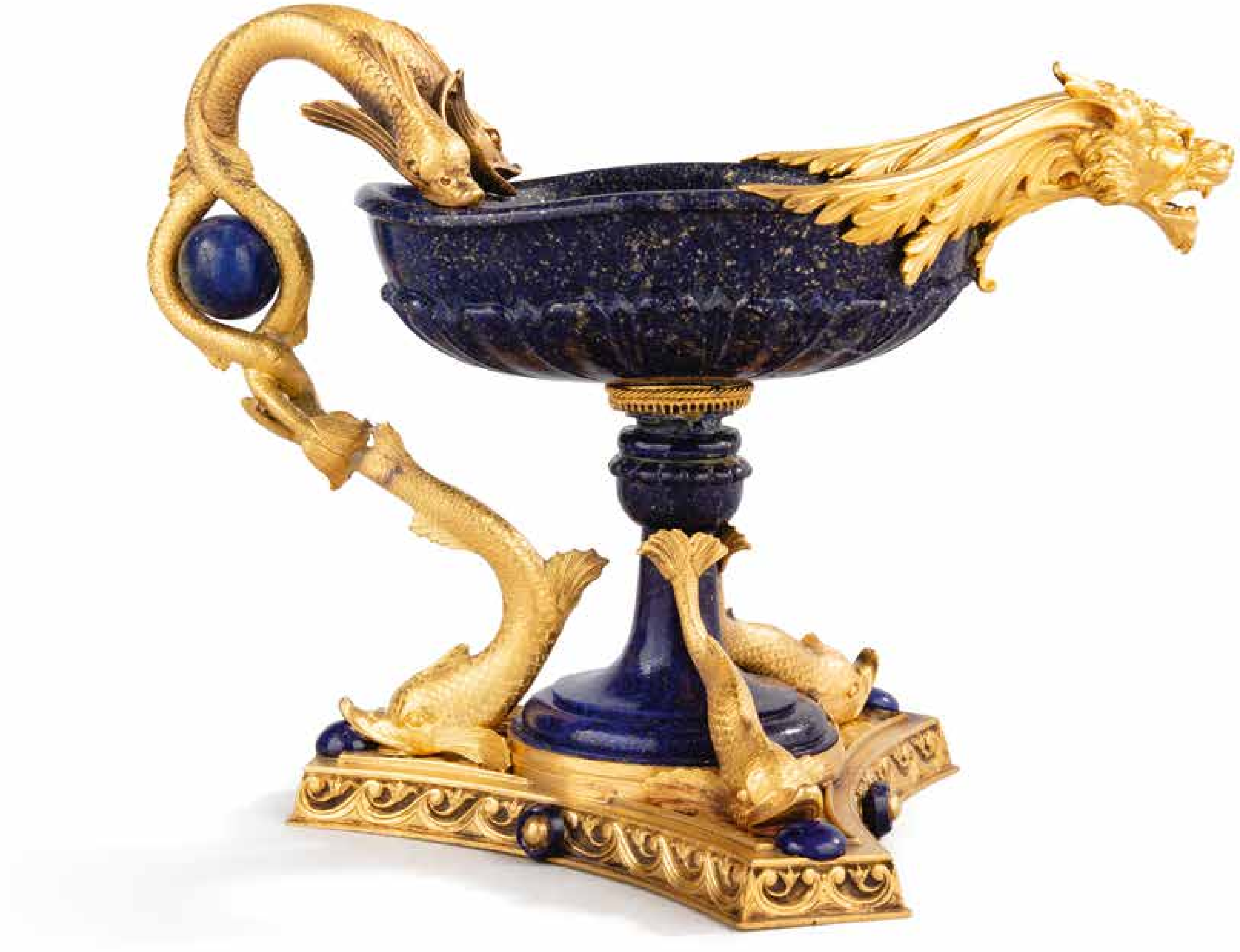
A GOLD-MOUNTED LAPIS LAZULI CUP, CONTINENTAL, SECOND HALF OF THE 19TH CENTURY

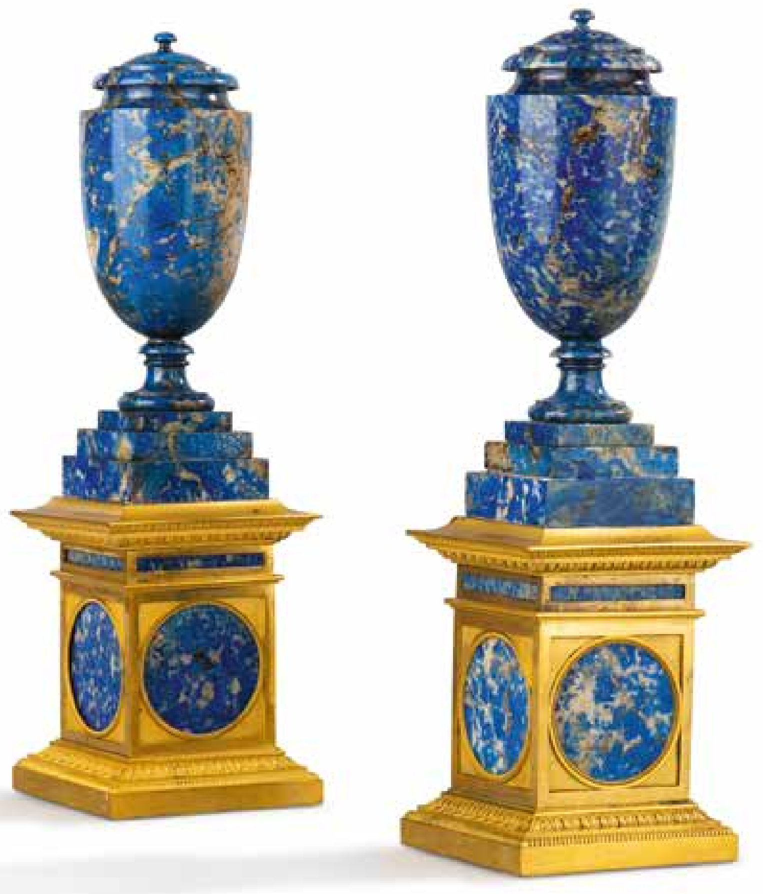
executed in the mannerist taste; the undulated oval lapis cup with everted rim, the bowl finely carved with a calyx of leaves, the oval foot with a beaded knop; the triangular base with Vitruvian scroll border set with lapis roundels and chased with waves, supporting three dolphin-form brackets, one rising to support an entwined-dolphin handle enclosing a lapis ball, the spout of the cup cast and chased as a monster issuing from acanthus, *apparently unmarked*
width across handles 7¼in.; 18,4 cm.

PROVENANCE
Christie's Genève, 14 novembre 1983, lot 225;
Koopman Rare Art, Londres, 2012;
Propriété d'une Collection Européenne,
Christie's New York, 17 mai 2011, lot 15.

40 000-60 000 €

41 000-61 500 US$





167

DEUX VASES FORMANT PAIRE EN LAPIS LAZULI ET BRONZE DORÉ, PROBABLEMENT RUSSIE, VERS 1800

A NEAR PAIR OF GILT-BRONZE MOUNTED LAPIS-LAZULI VASES, POSSIBLY RUSSIAN, CIRCA 1800

each of urn shape, on a stepped socle and further square gilt bronze base with rectangular and circular lapis inset panels; (originally with a further granite socle, minor differences to construction)
height 15¼in.; width 4 6/8 in.; depth 4 6/8 in.; 39 cm; 12,5 cm; 12,5 cm.

(2)

PROVENANCE
Pierre Nicholas Hoorn van Vlooswyck, Baron de Hoorn (1743-1809) Paris, 22 novembre 1809, lot 350;
Galerie Steinitz, Paris;
Christie's Londres, *Important European Furniture and Sculpture*, 10 juillet 2008, lot 16.

LITERATURE
A. Pradère, 'Baron Van Hoorn: An Amateur of Boulle, Antiquity, and the Middles Ages under the Empire', 2007, in *Furniture History Society Journal*, vol. XLIII, pp.205-225, ill. fig.3.

Once part of one of the most relevant collections of the turn of the 18th century in Paris, - that of Baron de Hoorn (1743-1809) - these exquisite vases are very early examples of the use of Russian lapis lazuli from the region of Lake Baikal, discovered in 1794. Described in the Baron de Hoorn's *Inventaire après décès* as "*deux vases en lapis de Sibèrie, élévés sur socles à panneaux garnix en bronze doré en mate et cage de verre*" these were part of a large group of objects in hardstones and marbles, many of which vases, in the Baron's collection, which underline his particular taste for these materials, following the footsteps of renowned collectors a generation earlier, such as the Duc d'Aumont.

"For the display of these vases, van Hoorn had assembled in his apartment around thirty columns in precious marbles (*rosso antico, nero antico*, Egyptian granite), for the most part with gilt bronze capitals and bases. In a neoclassical spirit redolent of 1770's interiors, this assemblage was complemented by table slabs of precious marble (*lumacchelo*, oriental granite, green porphyry, Portor, Siena, and flowered jasper). (...) There were thirteen pieces (...) in lapis lazuli, at this time a very rare material reputed to come from Persia, the most expensive being a pair of vases, valued at 1855 francs (...). Van Hoorn clearly had a particular fondness for lapis lazuli (Pradère, p. 209)" with clocks, paintings and other objects incorporating this exquisite stone.

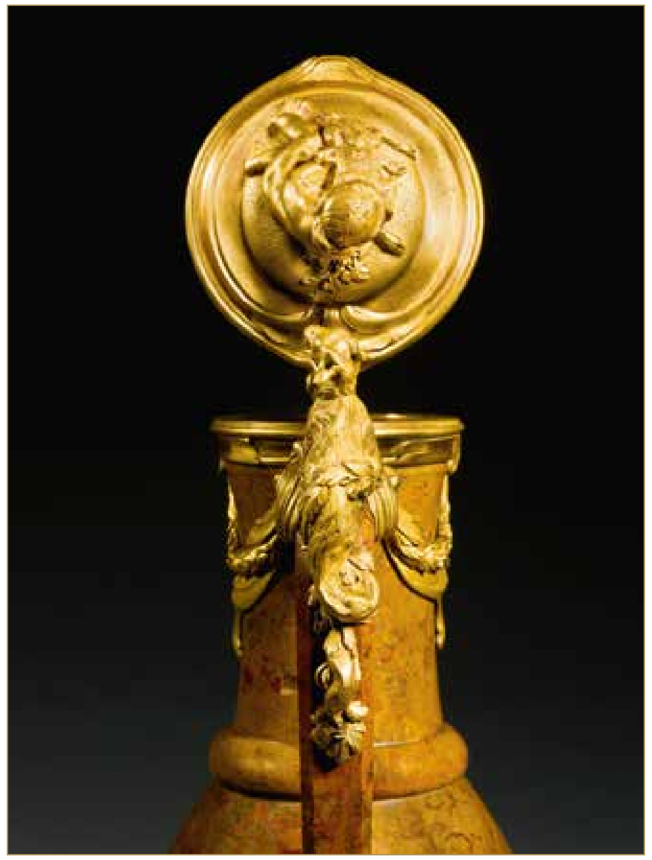
The present pair of vases was the most valuable of a dedicated section in the sale catalogue - *Antiquités, Matières Antiques* - described as '*Deux grands et beaux vases de lapis de Perse, forme d'urne, avec couvercles, piédouches & doubles socles, placés sur leurs piédestaux, ornés chacun de quatre plaques rondes & de quatre plus petites & longues en lapis; le tout enrichi d'ornements dorés au mat; élevés sur socles plaqueés du même lapis et posés sur leurs socles de granit oriental rose de 8 po. de diam., entourés d'un tore à feuilles de laurier, dorés au mat et recouverts de leurs cages de verre*'.

The bold ovoid urn design and crisp cutting follow known drawings made for the Russian imperial lapidary workshops (see for example, N.Mavrodina, *The Art of Russian Stone Carvers 18th-19th Centuries*, The State Hermitage Museum ,2007, K5, p.307) and the unusual bases with open reserves showing further lapis lazuli, underline the preciousness of the material. It is likely therefore that these exquisite vases were produced in the Imperial Kolyvan Lapidary Works and later mounted in Paris.

See extended note at sothebys.com

50 000-80 000 €

51 500-82 0000 US$



168

AIGUIÈRE EN JASPE ET MONTURE DE BRONZE DORÉ D'ÉPOQUE LOUIS XV, VERS 1740

A LOUIS XV GILT-BRONZE MOUNTED JASPER EWER, CIRCA 1740

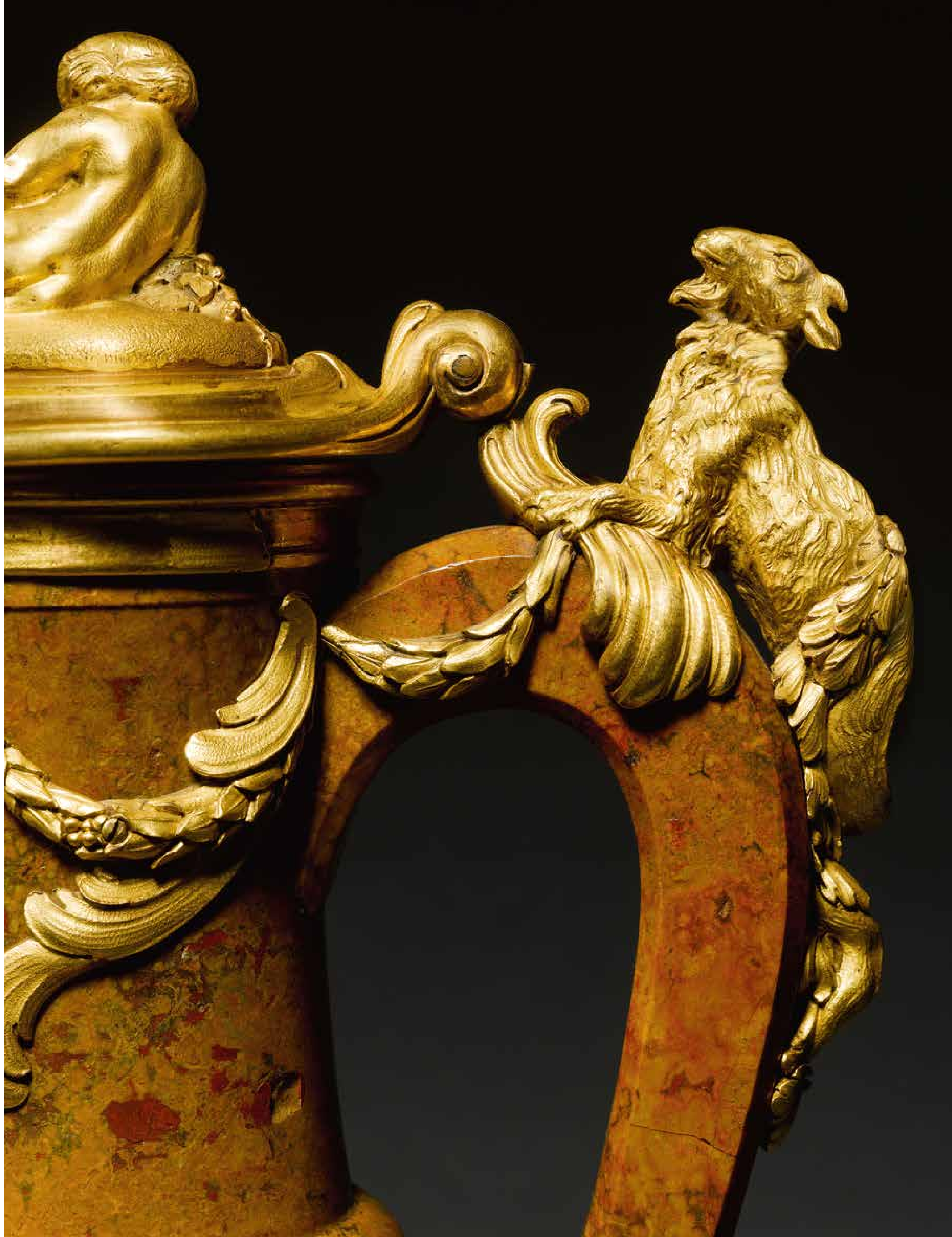
the pear-shaped body with gilt-bronze hinged lid with *putto* feeding a lamb, with a pawed and serpentine bodied goat over the handle from which wreaths of garlands join those hanging from the neck of the ewer, on a c-scroll mounted base
height 13 in.; width 7 in.; 33,5 cm; 18 cm.

PROVENANCE
Baron E. de Rothschild, Paris;
Arnold Seligmann, Paris;
Collection de Mme Henry Walters, Parke-Bernet Galleries, Inc, 1941;
Jacques Helft, New York;
Collection Georges Lurcy, Parke-Bernet Galleries, New York, 8-9 novembre 1957, lot319;
H. Blairman & Sons Ltd, Londres;
Collection privée anglaise, acquise auprès de cette dernière le 24 avril 1961;
Sotheby's Londres, *Treasures*, 8 juillet 2015, lot 15.

LITERATURE
Alicia M. Priore, Studies in Decorative Arts, The University of Chicago Press, 1996, Summer-Spring, III (2), pp. 2-51.

80 000-120 000 €

82 000-123 000 US$



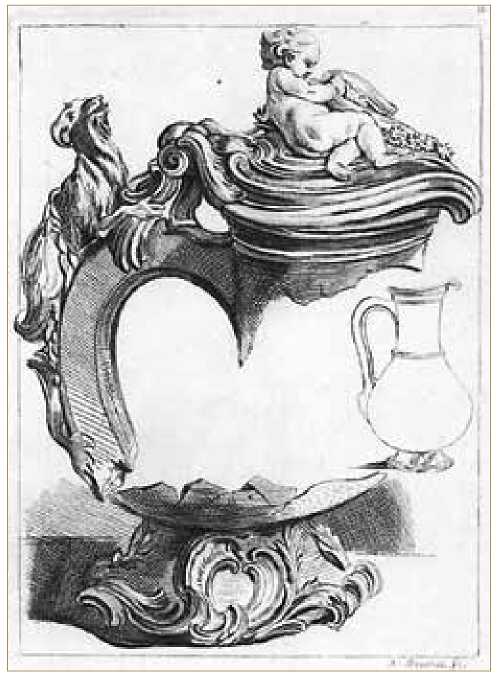


Fig.1. Une gravure d'après un dessin de François Boucher (Livre de Vases, Paris, Gabriel Huquier, vers 1738, pl.12)

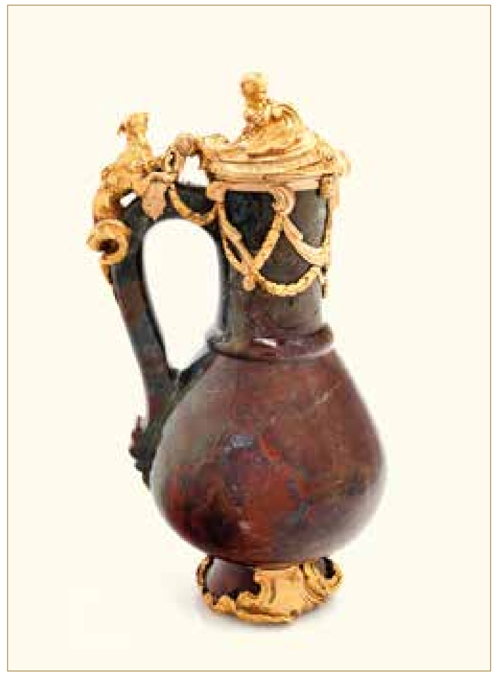


Fig.2. Aiguière couverte, Paris, v. 1734–5 (monture), jaspe et or (inv. 2379), Calouste Gulbenkian Museum, Lisbon © Calouste Gulbenkian Foundation, Lisbon – Calouste Gulbenkian Museum / photo: Carlos Azevedo

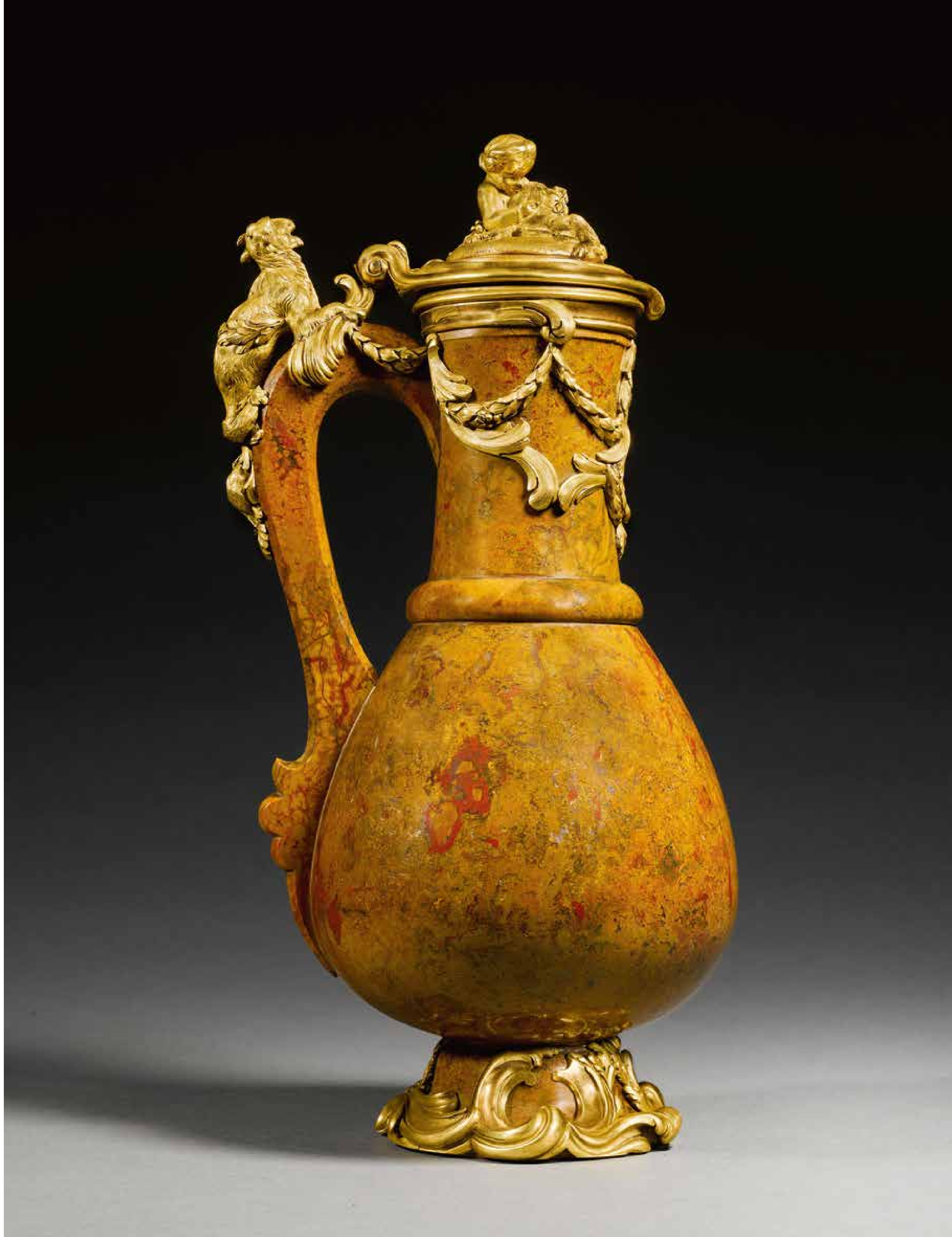
This fascinating ewer is a rare example of a mounted *objet* after drawings by the celebrated rococo painter and designer François Boucher (1703-1770), who left an important *corpus* of work for the decorative arts. In addition to his achievements for the Gobelins and Beauvais textile manufactures and the Vincennes and Sèvres porcelain factories, Boucher, a prolific draughtsman, produced a number of designs for vases and mounts, some of which were published in his *Livre de Vases* of about 1734-38. Published by Gabriel Huquier, it comprised twelve plates, eight engraved by Huquier whilst the remaining four were by A. Bouchet from Lyon (active c.1730-1740). Although he most likely saw and drew antique vases during his stay in Italy in 1728-1731, these plates reveal an idiosyncratic rocaille interpretation of antique motifs.

Plate 12 of this *Livre* is directly related to the present ewer (fig.1) and the last one of the folio. Instead of presenting an individual vase as in the previous pages, it presents separately the design for the mounts and the unmounted ewer, revealing a clear concern about documenting the process of mounting the object and therefore demonstrating the importance of the ewer itself. Alice Poirer, who studied Boucher drawings for vases, mentions that this plate "*is completely different and may have been drawn at a different date but included to round out the series*", noting nonetheless that all extant copies of the *Livre des Vases* do include this plate.

The bacchic thematic mounts, in the *genre pittoresque,* of the present lot are a slight variation of the print's design. Not only does the print not show the neck swags and garlands but also the lid lacks the wavier lines published and the putto is holding a small lamb. Interestingly, the conforming elements appear in reverse on the print which indicates that the maker of this precious *objet* was probably looking at a preparatory drawing of this same engraving. It was common for Boucher to do a number of drawings on the same object he was designing, and one can only presume that one or more lost drawings existed, serving as models for the mounts on this ewer.

The current work must be interpreted side by side with another example, the celebrated gold-mounted jasper ewer (fig.2), now part of the Museu Gulbenkian collection in Lisbon. Of the same size, they are designed with slight variations, namely the lid, the foot mounts and even on the garlands. The Gulbenkian example, in red-blood jasper and finely mounted in gold, was once part of the collections of the 12th Duke of Hamilton, and sold in his sale in 1882 to S.Wertheimer. It was subsequently with the Rothschild family until Calouste Gulbenkian acquired it from Henri de Rothschild in 1943. It carries the Maison de Commune marks for the period of 1734-5, which automactically indicate that the drawing on which the print was based were probably executed around 1730-34.

The first published association of Boucher designs with the Gulbenkian ewer was done by Simon Ricci in 1911 (*Catalogue of a Collection of Mounted Porcelain Belonging to E.M.Hodgkins*), but recently Peter Fuhring, in his seminal catalogue on Juste-Aurèle Meissonier, discussed it and suggested a



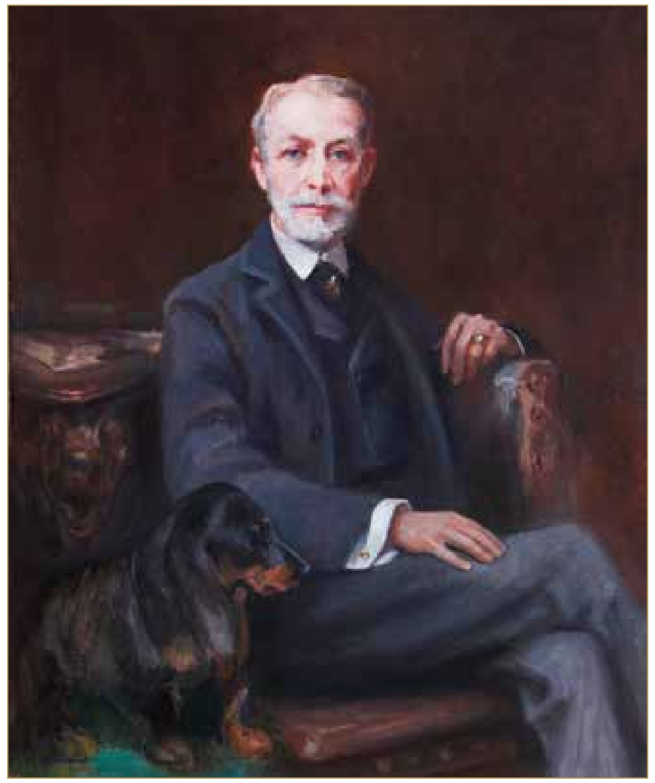


Fig.3. École française, Portrait de Baron Edmond de Rothschild (1845-1934), vers 1900, huile sur toile. La collection Rothschild à Waddesdon, prêtée depuis 1995, inv. 11658.1995 © The National Trust, Waddesdon Manor

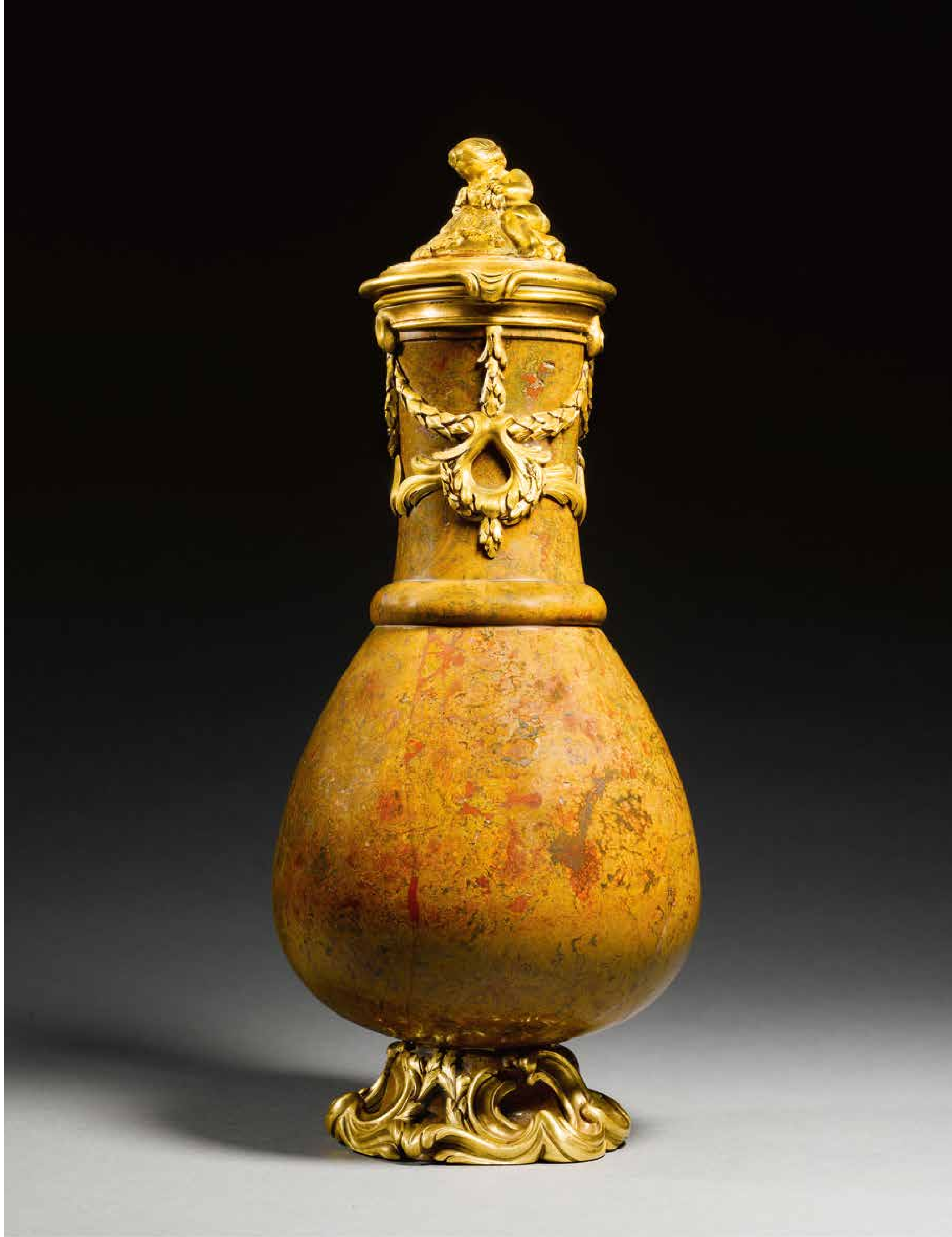
new attribution of the mounts to the Rococo genius on the basis that the putto design was closer to Meissonier's style than Boucher's and also the close contact the two artists had through their common publisher Huquier. It is a debatable supposition and even Fuhring is not conclusive, stating that "*Et si Boucher a dessiné l'enfant, et eventuellement aussi la monture, ce que nous ne pensons pas, il est plus que probable qu'il s'est inspiré du travail de son ami*". The style of the putto nevertheless is very much in line with Boucher's and even the combination of the goat with putto can be seen in one of his prints, "Fête de Baccus", published by Huquier. This Boucher connection might have been what attracted Baron Edmond de Rothschild towards this piece, who famously put together a huge collection of Boucher prints and drawings, later donated to the Musée du Louvre.

Our attractive light brown jasper ewer, with its pear-shape, scalloped handle lower section and moulding to neck, follows a profile typical of prized receptacles found in byzantine and medieval Treasuries. The Lisbon piece has traditionally been dated to the 14th century, however a study of the technique and patina of our ewer supports the idea that it was surely carved in the mid-18th century emulating the Gulbenkian's gold-mounted example. The stone was carved in four pieces - neck, body, foot and handle - and presents a hole, to the interior. It was probably carved when conceived, in order to hollow it out, but the process was interrupted, as it was leading to cracks. These are noticeable in the body and at the time were filled with red paste, as confirmed by expert analysis, also explaining the flat gilt bronze cover, instead of a border rim, under the cover.

It is conceivable that the owner of the red jasper ewer, proud and aware of its uniqueness, ordered the piece studied here as a companion, in a comparable stone and mounted in gilt-bronze. Furthermore, one should also consider the possibility of a *marchand-merçier,* fascinated by the beauty of the gold-mounted piece already then celebrated by Boucher's print, commissioning this remarkable work, probably a few years after the marked Lisbon example.

The admiration and respect towards a medieval shape and the whimsical Rococo creativity of François Boucher converge beautifully in these outstanding objects, making the creation of these ewers even more exceptional and possibly without parallel in the 18th century French decorative arts.

See extended note on Sothebys.com



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**[MANUSCRIT ENLUMINÉ]. LIVRE DE L'ORDRE DE TRESCRESTIEN ROY DE FRANCE.
FRANCE, PARIS, VERS 1494-1495 (APRÈS 1483 ET AVANT 1498).**

MANUSCRIT ENLUMINÉ SUR PARCHEMIN. UNE MINIATURE EN DEMI-PAGE, 3 INITIALES HISTORIÉES, UNE BORDURE ENLUMINÉE ET HISTORIÉE ATTRIBUABLE AU MAÎTRE DE JACQUES DE BESANÇON ET AU MAÎTRE DE ROBERT GAGUIN.

RÉALISÉ POUR LE FUTUR ROI LOUIS XII.

**[MANUSCRIPT] – [SAINT MICHAEL, ORDER OF] LIVRE DE L'ORDRE DE TRESCRESTIEN ROY DE FRANCE LOYS XI A L'ONNEUR DE MONSIEUR SAINT MICHEL [STATUTES OF THE ORDER OF SAINT MICHAEL].
FRANCE, PARIS, CIRCA 1494-1495 (NECESSARILY AFTER 1483 AND BEFORE 1498)**

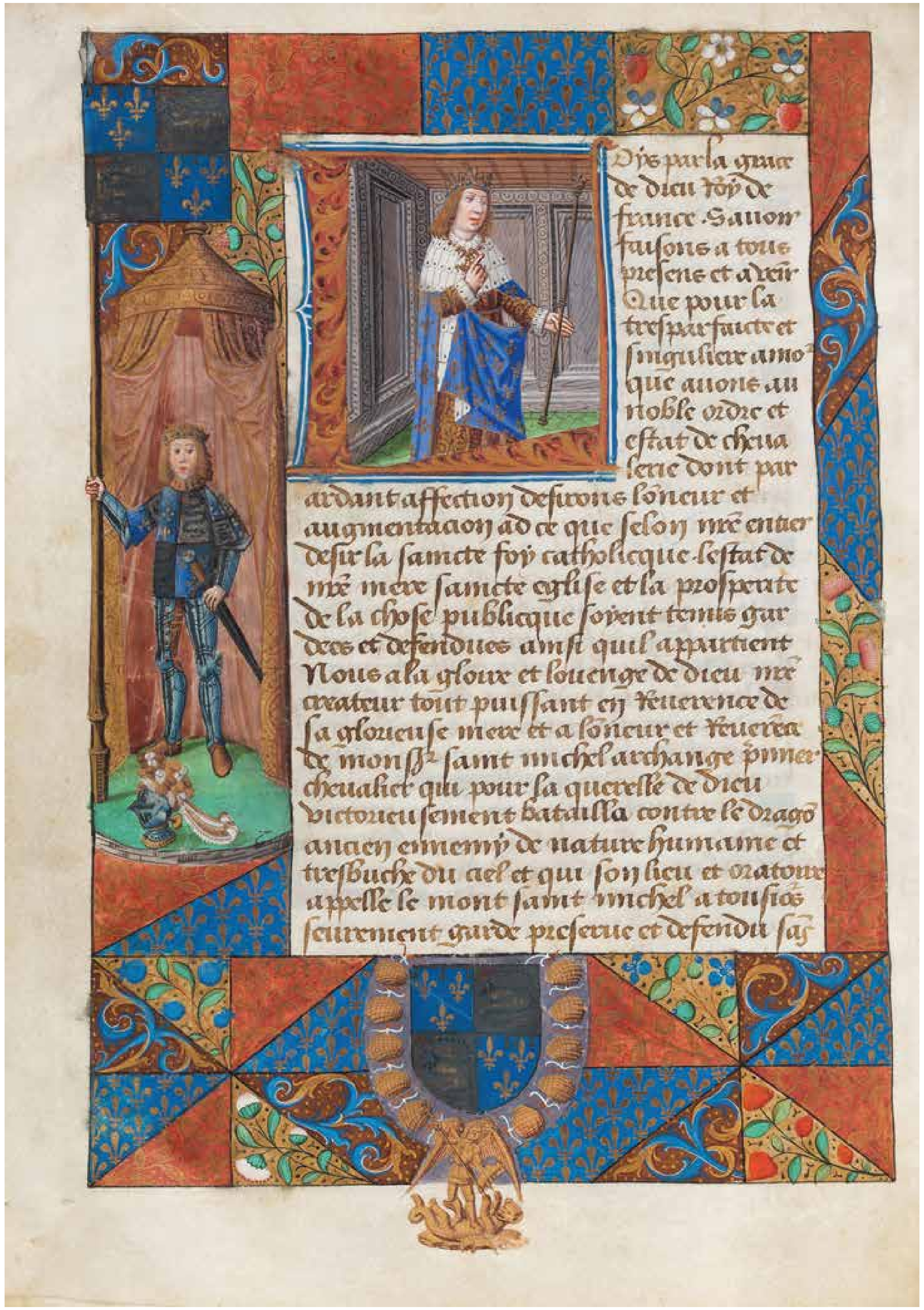
MANUSCRIPT COPIED FOR LOUIS OF ORLÉANS (1462-1515), FUTURE KING LOUIS XII.

In French, illuminated manuscript on parchment. With one half-page miniature, 3 historiated initials, one full illuminated and historiated border attributable to the Master of Jacques de Besançon (François le Barbier fils) and the Master of Robert Gaguin.
49 ff., preceded and followed by one parchment rules flyleaf, ruled parchment pastedowns [collation : i9 (of 10, likely missing i), ii8, iii8, iv8, v8, vi8], some catchwords (e.g. f. 17v, 25v, 33v, 41v), text on fol. 49v interrupted (clearly unfinished), written in an elegant bâtarde script, in brown ink, on up to 28 lines, rubrics and Roman numerals in red, line-fillers in blue and/or dark red highlighted in gold or wood branches or sticks, small 1- to 2-line high initials or paragraph marks in liquid gold on alternating grounds of blue, dark red or maroon grounds, larger initial (4-line high) in red with liquid gold ornamentation with a heraldic crest (three fleur-de-lis, arms of France) (fol. 39v), three historiated initials (ff. 5v, 31v, 49v), in dark red with ornamentation of acanthus leaves in liquid gold on blue grounds highlighted in white, one full illuminated and historiated border (fol. 5v), margins decorated in geometrical compartments with lozenges of floreate ornament, and repeated gold fleur-de-lis on blue grounds, standing figure in the lefthand margin (Louis of Orléans, in heraldic armor) and arms of Louis of Orléans set with the Collar of the Order of Saint Michael in the bottom margin, one half-page arch-topped miniature (fol. 39v).

Bound in a reddish-brown polished calf, spine sewn on 4 raised bands, fleurons tooled in blind in compartments, small circular ornaments tooled in blind on raised bands, boards with double frame of blind-tooled ornaments, edges gilt (scratches to boards, some loss of leather and rubbing to raised bands; some staining to a few leaves, tears to parchment in lower margins (fol. 1 and fol. 9)). Dimensions of leaves : 230 x 165 mm; dimensions of binding : 242 x 175 mm.

40 000-50 000 €

41 000-51 500 US$



Oys par la grace
de dieu roy de
france. Sauoir
faisons a tous
presens et aduenir
Que pour la
tresparfaicte et
singuliere amo
que auons au
noble ordre et
estat de cheua
lerie dont par
ardant affection desirons lhoneur et
augmentacion ad ce que selon nr̃e entier
desir la saincte foy catholicque lestat de
nr̃e mere saincte eglise et la prosperite
de la chose publicque soyent tenus gar
dees et deffendues ainsi quil appartient
Nous a la gloire et louenge de dieu nr̃e
createur tout puissant en reuerence de
sa glorieuse mere et a lhoneur et reuerēa
de monsr saint michel archange pmier
cheualier qui pour la querelle de dieu
victorieusement batailla contre le dragō
ancien ennemy de nature humaine et
trebuche du ciel et qui son lieu et oratoire
appelle le mont saint michel a tousiors
seurement garde preserue et defendu sās

Manuscript published in Avril and Reynaud, 1993, p. 351 : "On conserve le livret personnel des Statuts peints par Jean Fouquet pour Louis XI lors de la fondation de l'Ordre en 1469 (no. 72). Un autre exemplaire officiel et luxueux mais d'inspiration plus impersonnelle (Vienne, ÖNB, Cod. 2637) a été historié et enluminé sans aucun doute pour Charles VIII par le Maître de Jacques de Besançon, au cours d'une campagne de livrets probablement mise en œuvre autour de 1494-1495 par le libraire Antoine Vérard dont il était l'enlumineur favori, selon des modèles identiques d'écriture et très voisins de décor... Un exemplaire tout à fait proche (New York, PML, M. 20), fait pour Pierre de Bourbon, appartient à cette série, **de même que l'exemplaire de Louis d'Orléans avant son accession au trône (coll. part.)** et qu'un certain nombre de livrets préparés avec l'écu laissé en blanc pour un destinataire éventuel (Arsenal, MS. 5100)".

This illuminated copy of the Statutes of the Order of Saint Michael, founded by King Louis XI in 1469, was made for Louis of Orléans, future King Louis XII and is personalized with a standing figure representing Louis of Orléans in heraldic armor and his arms in the full page illuminated and historiated border (fol. 5v). It is part of a series of similar manuscripts of the Statutes of the Order of Saint Michael made circa 1494/1495, under the supervision of Antoine Vérard, for the knights of high stature and close to regal circles.

Monarchical orders or royal orders were created to ensure the loyalty of the knights to the king by serving as an ingenious supplement to the feudo-vassalic ties that once bound the leading members of the nobility to their sovereign. In addition, they were important as expressions of the secular ideals of chivalry that were at the heart of the court culture during the late Middle Ages and Renaissance. The Order of Saint Michael was founded by King Louis XI : "pour la très spéciale et singulière amour que nous avons au noble ordre et état de chevalerie, pour la défense de notre sainte mère l'église et la prospérité de la chose publique" [for the very special and singular love that we have for the noble order and state of chivalry, for the defence of our holy mother church and the prosperity of the commonwealth], and more pragmatically, to serve as the French equivalent of the Order of the Golden Fleece founded in 1430 by Philip the Good. Originally, there were thirty-six knights; fifteen were appointed personally by the king in 1469. The first knights were among the most powerful men in France, including close relatives of the king and a few from other royal houses in Europe, and it was thus fitting that Louis of Orléans receive an illuminated copy of the Statutes personalized with his arms (a copy of the statutes would have been owned by each member). The Order was reformed in 1665, and continued until 1790, when it was abolished by Louis XVI. In the nineteenth century the Order was revived between 1815 and 1830.

There is no complete census of the surviving manuscripts of the statutes although Jean-Luc Deuffic lists thirty-seven, with all but a handful in French public collections, and an additional six listed in sales catalogues or in private collections, including the present manuscript made for Louis of Orléans. As pointed out in Lemaire's 1996 codicological study of the fifteenth-century copies of the Statutes of the Order of the Golden Fleece, many copies of those Statutes are of special interest because of their close family resemblance to one another. A similar modern codicological study of the surviving Statutes of the Order of Saint Michael, building on the pioneering study by Durrieu in 1911, and the updated list by Deuffic would certainly be of scholarly interest.

The present codex is tied to this group of manuscript "livrets" overseen by Antoine Vérard, royal printer and illuminated by the Master of Jacques de Beasançon (François Le Barbier fils) and collaborators such as the Master of Robert Gaguin, including : Vienna, ÖNB, Cod. 2637 (copy for King Charles VIII); New York, PML, M. 20 (copy for Pierre II de Bourbon); Paris, Arsenal, MS. 5100; Albi, BM, MS. 93 (copy for Louis I^er^ d'Amboise) ; Paris, BnF, fr. 5745 (copy for Jean, duc de Bourbon et d'Auvergne); Paris, BnF, fr. 14363; noteworthy, the untraced copy belonging to Charles d'Angoulême : "Item, ung petit libvre de l'Ordre, en papier, escript à la main, couvert d'une peau rouge". Sénemaud states : "Probablement le *Livre de l'ordre de très crestien roy de France Loys XI à l'onneur de monsieur saint Michel*, dont on connait plusieurs manuscrits à la fin du XVe siècle" (Sénemaud, *La bibliothèque de Charles d'Orléans, comte d'Angoulême, au château de Cognac, en 1496*, 1861, p. 25).

The miniatures and historiated initials are painted in collaboration by two illuminators active in the last decade of the fifteenth century, close to Antoine Vérard and his "librairie". The Master of Robert Gaguin was an occasional collaborator to François le Barbier fils (Maître de Jacques de Besançon) and was named after a copy of the *Commentaires de Jules César* translated by Robert Gaguin in 1488 (Antiquariat Tenschert) and a number of incunables illuminated for Antoine Vérard (see Avril and Reynaud, 1993, p. 262) with very similar borders in geometrical compartments as in the present Statutes (see fig. Avril and Reynaud, 1993, p. 264). The large half-page miniature (fol. 39v) is attributable to the Master of Jacques de Besançon (François le Barbier fils), active in Paris from 1478 to c. 1501. The artist François le Barbier [père] (Maître François) had a son François le Barbier [fils] who took over his father's workshop. Maître François and his chief associate (Maître de Jacques de Besançon) have been proposed as this father-son team (see Deldicque, 2004), the son finishing manuscripts begun by his father and following the same compositional schemes. Interestingly, most of the other known "livrets" of Statutes in this series or 1494/1495 campaign (see partial list above) contain illumination by François le Barbier fils (Master of Jacques de Besançon) and he was likely the chief illuminator involved in this campaign.

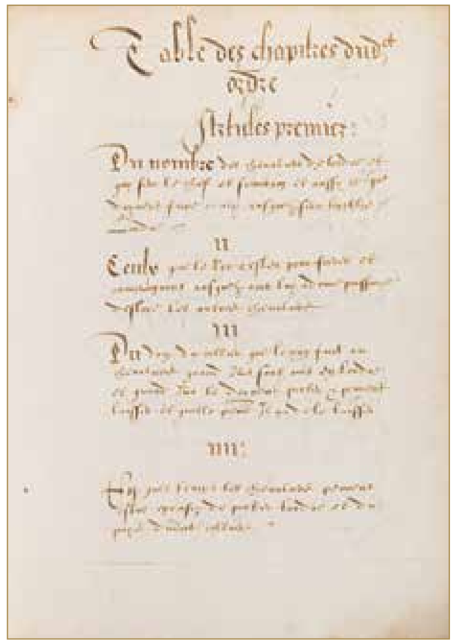
Text: — f. 1-5, Table of contents listing the 81 articles of the Statutes of the Order of Saint-Michael, rubric, *Table du livre de l'ordre royal saint Michel*; incipit, "Livre de l'ordre de trescrestien roy de France Loys XI a l'onneur de saint Michel". — f. 5v-31, Statutes of the Order of Saint Michael (I-LXX), incipit, "Loys par la grace de dieu roy de France. Savoir faisons a tous presens et a venir que opur la tresparfaicte et singuliere amour..." ; explicit, "[...] Donné en nostre chastel d'Amboise le premier jour d'aoust l'an de grace mil CCCC soixante neuf et de nostre regne le IXe". — f. 31v-39, Additions to the Statutes dating from 1476 - Additional Statutes of the Order of Saint Michael (LXXI-CI), incipit, "Loys par la grace de Dieu roy de France. Savoir faisons a tous presens et a venir que par la tresparfaicte et singuliere amour que avons a l'ordre saint Michel..." ; explicit "[...] Donné au Plessis du parc les Tours le XXIIe jour de decembre l'an de grace mil CCCC soixante seize et de nostre regne le seiziesme" ; followed by rubric (fol. 39), *Sensuit la fondacion de la chapelle de l'ordre royal faicte par le feu roy Loys en la chapelle saint Michel du Palais a Paris.* — f. 39v-49, Ordinance of Louis XI ordering the foundation of the Chapel dedicated to Saint Michael in Paris (the "Chapelle Saint-Michel du Palais, siège de l'Ordre de Saint-Michel" was demolished in 1780), incipit, "Loys par la grace de Dieu roy de France. Savoir faisons a tous presens et a venir aue pour la fervent devocion que avons a Dieu..." ; explicit, "[...] Donné au Plesseiz du Parc les Tours le vingt quatriesme jour de decembre l'an de grace mil quatre cens soixante et seize et de nostre regne le seiziesme ainsi signé soubz le reply Loys et sur ledit reply par le roy M. Picot" ; followed by the rubric (fol. 49), Sensuit la confirmacion et augmentacion de la fondacion de la chapelle de l'ordre royal faicte par le roy Charles VIIIe. — f. 49v, Beginning of the letters of Charles VIII relative to the confirmation of the foundation of the Chapel of Saint-Michel, text unfinished : "Charles par la grace de Dieu roy de France. Savoir faisons a tous presens et a venir...".

Illustration: — f. 5v, Historiated initial L : King Louis XI, crowned, wearing collar of Order of Saint-Michael, holding a staff surmounted with a fleur-de-lys [Master of Robert Gaguin?]. — f. 5v, Full illuminated and historiated border of geometrical patterned lozenges enclosing floral ornaments and repeated patterns of fleur-de-lys; in the lefthand side border, a standing knight in heraldic armor, holding a heraldic banner (arms of Louis d'Orléans : "Ecartelé aux I et IV d'azur aux trois fleurs de lys d'or au lambel d'argent, aux II et III d'argent à la guivre d'azur couronnée d'or hissante de carnation"); at the foot of the border, same arms repeated with gold collar of the Order of Saint Michael (shells with figure of Michael, raising spear with right hand, holding shield with left hand, standing over recumbent devil or dragon) [Master of Robert Gaguin?]. — f. 31v, Historiated initial L : King Louis XI, crowned, wearing collar of Order of Saint Michael, holding a staff surmounted with a fleur-de-lys [Master of Robert Gaguin?]. — f. 39v, Half-page miniature : Archangel Michael, transfixing the Dragon. Michael, hold a shield decorated with heraldry of France (*azure, three fleur-de-lis or*) [Master of Jacques de Besançon (François Le Barbier fils)]. — f. 49v, Historiated initial C : King Charles VIII, crowned, wearing collar of Order of Saint Michael, holding a staff surmounted with a fleur-de-lys and in another hand a scroll containing the confirmation of the foundation of the "Chapelle de l'Ordre de Saint-Michel" [Master of Robert Gaguin?].
[Sold with:]

[MANUSCRIPT] — [Order of SAINT-MICHAEL]

Le livre des status et ordonnaces de l'ordre sainct Michel estably par le treschrestiens roy de France Loys unziesme de ce nom. In French, manuscript on paper.

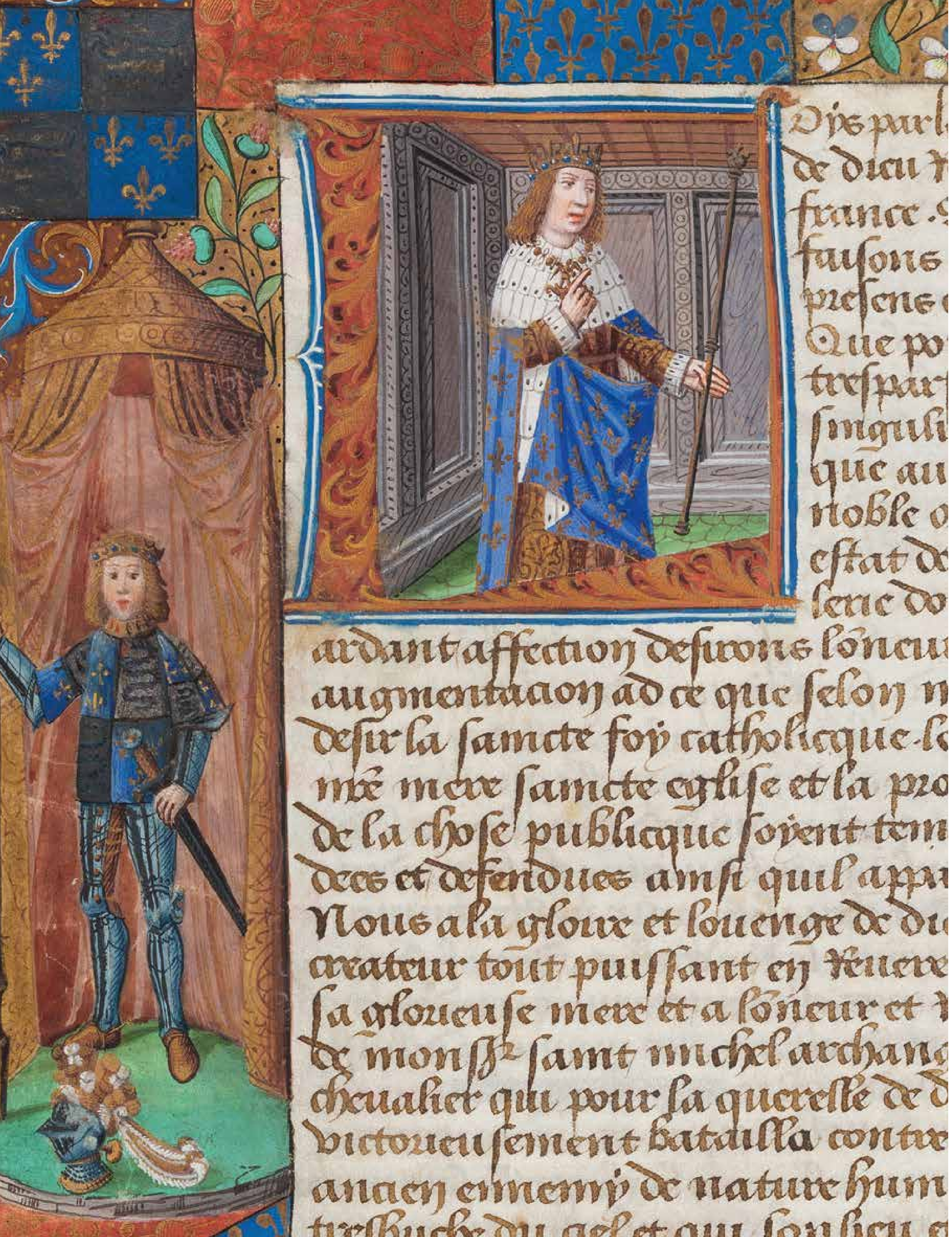
Northern France or French Flanders, c. 1560-1580.



50 ff., preceded by a paper flyleaf, apparently complete (collation : i4, ii4, iii4, iv4, v4, vi4, vii4, viii4, ix4, x4, xi4, xii6), on paper (watermark close to Briquet, no. 11266, "Main aux doigts serrés sommée d'un fleuron et accompagnée de lettres": Lille, 1563; Saint-Omer, 1564-1572; Arras, 1566-1588, Bruxelles, 1571...), written in a chancery cursive script in brown ink, text copied on up to 24 lines, paper ruled in plummet.

Bound in limp vellum, smooth spine (lack of vellum on the upper board and on the spine, some soiling to covers; a few wormholes to paper). Dimensions of leaves, 252 x 176 mm; dimensions of binding : 255 x 185 mm.

Text : f. 1, Title, *Le livre des status et ordonnaces de l'ordre sainct Michel estably par le treschrestiens roy de France Loys unziesme de ce nom* ; beneath the title one reads : "Institution de l'office de prevost et maitre des cérémonies avec autres status et ordonnaces sur le faict dudit ordre" ; ff. 2-10, Table des chapitres dudict ordre ; ff. 11-49v, *Le livre des status et ordonnaces de l'ordre sainct Michel estably par le treschrestien roy de France Lois unzesme de ce nom* [92 articles]. Explicit : "Donné au Plessis du Parc les Tours le XXIIe jour de decembre l'an de grace mil quatre cens soixante et seize et de nostre regne le XVI^e^" ; ff. 50-50v, blank leaf.



PROVENANCE

Manuscrit copié pour Louis d'Orléans (1462-1515), futur roi Louis XII. Le codex a été copié sous le règne de Charles VIII, roi de France (1483-1498) puisque la dernière initiale et le dernier texte historiés font référence à Charles. Ce manuscrit est donc nécessairement datable après 1483 et, d'après les éléments stylistiques, probablement peint et copié à la fin des années 1480 ou au début des années 1490. Là encore, les informations héraldiques suggèrent également que le codex a été copié avant que Louis d'Orléans ne soit couronné roi de France en 1498 puisque l'écusson porte les armes d'Orléans-Visconti, armes du duc d'Orléans, offrant ainsi un terminus ante quem du manuscrit.

Louis, duc d'Orléans a été admis dans l'Ordre et fait chevalier avant 1480 (sous le règne de Louis XI, roi de France) en même temps que son cousin Charles d'Orléans, comte d'Angoulême (voir Colleville et Saint-Christo, Les Ordres du roi, p. 68 : "Promotions avant 1480").

Les armes, répétées trois fois au fol 5v, sont les suivantes : "Ecartelé aux I et IV d'azur aux trois fleurs de lys d'or au lambel d'argent, aux II et III d'argent à la guivre d'azur couronnée d'or hissante de carnation". La seconde partie de cet écu est liée au duché de Milan par le biais du mariage Orléans-Visconti. Ils ressemblent beaucoup à ceux du cousin de Louis d'Orléans, Charles d'Angoulême (1459-1496), père du roi François Ier, époux de Louise de Savoie. Les écus d'Orléans et d'Angoulême peuvent être facilement confondus mais il y a une différence héraldique : "D'azur aux trois fleurs de lys d'or au lambel d'argent à trois pendants, chaque pendant chargé d'une lune de gueules" et aussi "Ecartelelé aux I et IV d'azur aux trois fleurs de lys d'or au lambel d'argent chargé de trois croissants de gueules, aux II et III d'argent à la guivre d'azur couronnée d'or hissante d'œillet".

Louis d'Orléans (1462-1515) était le fils de Charles d'Orléans (1394-1465), poète accompli, et de Marie de Clèves. Il est resté orphelin de père à un jeune âge (Charles d'Orléans meurt en 1465) et a été élevé - assez durement - par le roi Louis XI. En 1476, le roi Louis XI oblige Louis d'Orléans à épouser sa fille Jeanne de France, réputée stérile et difforme. Malgré cela, Louis d'Orléans devient le roi Louis XII de France en 1498, fait annuler son premier mariage et épouse Anne de Bretagne en 1499, déjà reine de France sous le roi Charles VIII.

Gérard de Berny (1880-1957), son ex-libris gravé collé sur le contreplat supérieur. Gérard de Berny était originaire d'Amiens et possédait de nombreuses terres et propriétés dans les régions de la Somme et de l'Oise, élu sénateur en 1936-1944 et maire de Ribeaucourt (il possédait le château de Ribeaucourt) : il est enterré à Guiscard (Oise). Bibliophile et collectionneur passionné, il possédait de nombreux ouvrages importants dont deux livres ayant appartenu à Montaigne (De Historia Iuris Civilis Romani (1565) et Chronicon Urbis Matissanae (1559) [Bordeaux, Bibliothèque municipale].

Sotheby's Paris, *Une Collection pour l'histoire, importants tableaux, dessins, meubles et souvenirs historiques appartenant à la famille de France*, 29-30 septembre 2015, lot 2.

LITERATURE

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Cousseau, M.-B., "Les Mémoires de Philippe de Commynes du musée Thomas Dobrée de Nantes : un manuscrit parisien du début du règne de François I^{er}", in *Bulletin de la Société archéologique et historique de Nantes et de Loire-Atlantique*, 2003, t. 138, p. 119-141.
Deldicque, M. and M. Hermant, "Commande et production de manuscrits enluminés en Bourbonnais à l'époque d'Anne de France", in Giulia Longo et Aubrée David-Chapy (dir.), *Anne de France (1522-2022). Femme de pouvoir, princesse des arts, cat. exp., Moulins, musée Anne-de-Beaujeu*, Dijon, 2022, p. 86-88 (discusses Paris, BnF, fr. 14363, painted by François Le Barbier fils, with an added miniature by Jean Hey).
Deldicque, M., "*Maître François, le Maître de Jacques de Besançon et Jacques de Besançon : propositions d'identification de grands enlumineurs parisiens de la seconde moitié du XV^{e} siècle*", in *Revue d'art,* n° 183/2014-1, p. 9-18.
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Deuffic, J.-L., *Les statuts de l'"Ordre et aimable compagnie de monsieur saint Michel"* [Extensive online article, including a list of extant manuscripts and bibliography]. https://pecia.blog.tudchentil.org/2010/09/17/les-statuts-de-l-ordre-et-aimable-compagnie-de-monsieur-saint-michel/
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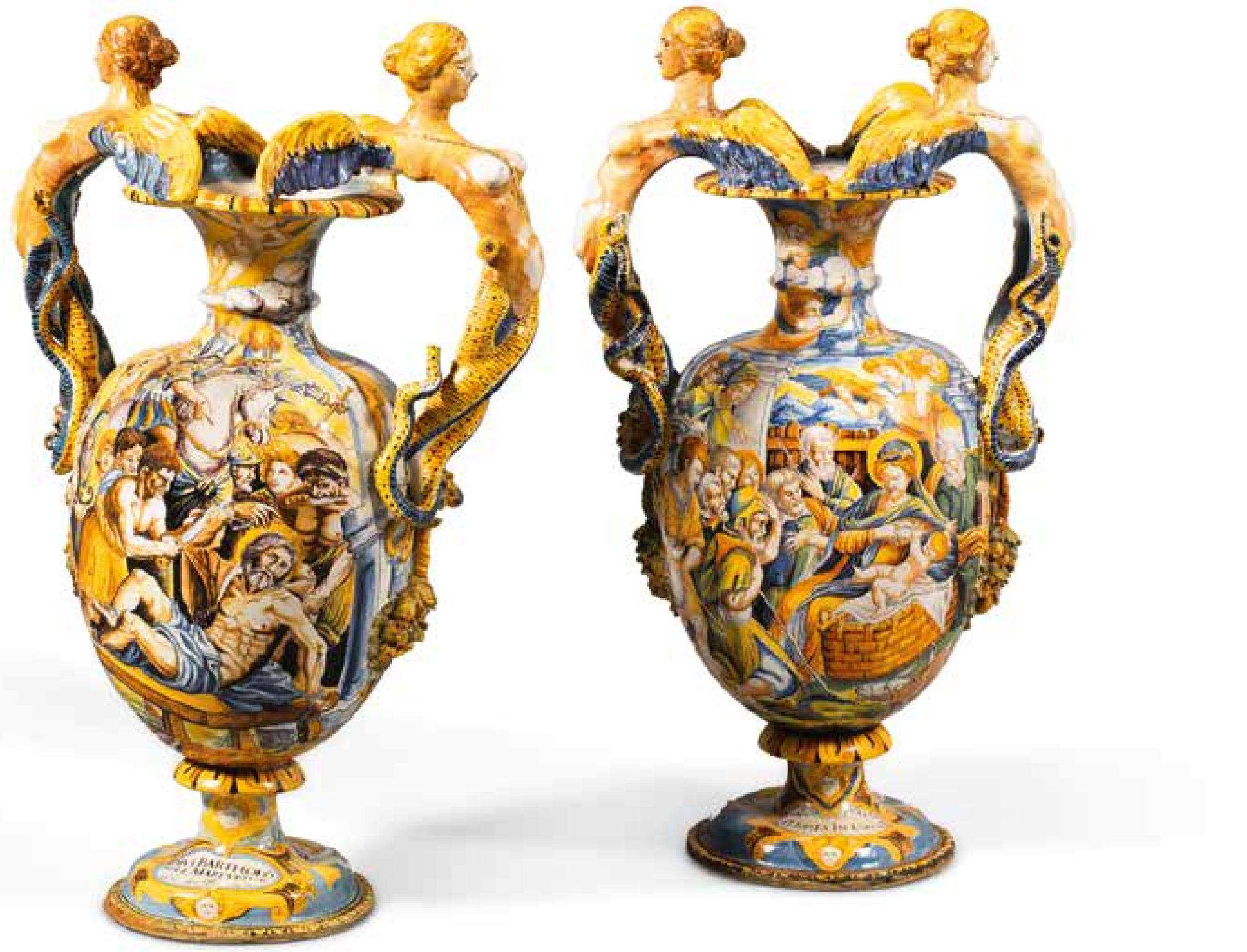


170

PAIRE DE VASES EN MAJOLIQUE "A ISTORIATO", ITALIE, VERS 1670

A PAIR OF ITALIAN MAIOLICA LARGE TWO-HANDLED OVOID ISTORIATO VASES, CIRCA 1670, URBANIA

ovoïdes à deux anses

with caryatid and serpent handles, each painted to one side in polychrome, to the other in shades of blue with scenes titled to the foot, with the Adoration of the Shepherds (*GLORIA IN EXCE*), The Resurrection (*MIAM v RESVRG*), The Martyrdom of St. Bartholomew (*DIVI BARTHOLO/MÆI MARTVRIVM*) and The Deposition (*MORTEM NOSTRA/MORIENDO DESTRV*)
height 32 in.; 81 cm.

(2)

PROVENANCE
Christie's Londres, 30 septembre 2014, lot 240.

The present vases are closely related in form and decorative scheme to a series of serpent handled vases by the Urbanian maiolica painter Ippolito Rombaldoni and his workshop. This includes a signed and dated vase from 1678 now in the Museo Bagatti Valsecchi, Milan, see C. Fiocco & G. Gherardi, *Museo Bagatti Valsecchi*, 2004, no. 589. Another signed and dated example in the Museo Internazionale Della Ceramica, Faenza illustrated by G. Liverane, *Selezione Delle Opere*, 1963, pp. 37-8, (MICF inv. 12983). Two further unsigned examples are in the MICF, inv. 12891 and 12892.

See also D. Thornton & T. Wilson, *Italian Renaissance Ceramics, a Catalogue of the British Museum*, London, 2009, Vol. II, p. 589, the authors make refence to Corrado Leonardi's theory that some of these vases, all formerly in the Barberini Collection, Rome, may had been commissioned by Conte Federico Ubaldini of Urbania as a gift to Pope Urban VIII, whose birthplace of Castel Durante had been renamed Urbania at his election to the papacy in 1635.

A related pair of vases are in the collection at Burghley House, Lincolnshire, with scenes after Antonio Tempesta, *Gerusalemme Liberata*, see G. Lang, *et al.*, *European Ceramics at Burghley House*, 1991, pp. 5-6, no. 4 a-b. Further signed pieces include a plaque in the British Museum, another in Urbania and a dish in the Louvre (see Thornton & Wilson, *ibid.*, pp. 589-592). The connection between Urbania and Rome is further discussed by Wilson in relation to a pair of models of crowned eagles dated 1671, see T. Wilson, *Maiolica Italian Renaissance Ceramics in the Metropolitan Museum of Art*, New York, 2016, pp. 330-1, no. 115 A-B.

15 000-20 000 €

15 400-20 500 US$

171

PLAT ARMORIÉ EN MAJOLIQUE “A ISTORIATO” PROVENANT DU SERVICE SCHEUFFELIN, VERS 1560, URBINO

AN ITALIAN MAIOLICA ARMORIAL ISTORIATO DISH FROM THE SCHEUFFELIN SERVICE, CIRCA 1560, URBINO

painted with Marcus Curtius leaping into the chasm flanked by citizens holding vessels, before buildings in a river landscape, below the arms of the Scheuffelin family of Nördlingen and Nuremberg, the underisde with concentric circles in yellow
the remains of a red wax seal, paper label no. 122 and Durlacher auction entry to the reverse
diameter 12⅝in., 32 cm.

PROVENANCE
Sir Francis Cook, Bart. Humphrey W. Cook, vente; Christie's, Londres, 7 juillet 1925, lot 19 (à Stora);
George Durlacher, vente Christie's, Londres, 6 avril 1938, lot 10;
Chez Mallet & Son, Londres, auprès de qui il a été acquis le 8 avril 1938 (à J. D. Stitt Esq. pour 35 £ et 9 shillings);
Vendu chez Christie's Londres, le 4 juin 2013, lot 7.

LITERATURE
Johanna Lessmann, *Italienische Majolika aus Goethes Besitz*, Stuttgart, 2015, p. 102 (cited)

The legend of Marcus Curtius was a popular subject in the Renaissance, as told by Varro and Livy. According to Livy, *Ab Urbe Condita*, 7:6, following an earthquake a chasm opened up in the middle of the Forum which could not be filled with earth and, according to the soothsayers foretell that, a sacrifice of Rome's greatest strength had to be made. The young soldier, Marcus Curtius, seeing Rome's greatest blessing as arms and valour, leapt on horseback into the void which immediately closed behind him. Livy asserts that this was the origin of the Lacus Curtius.

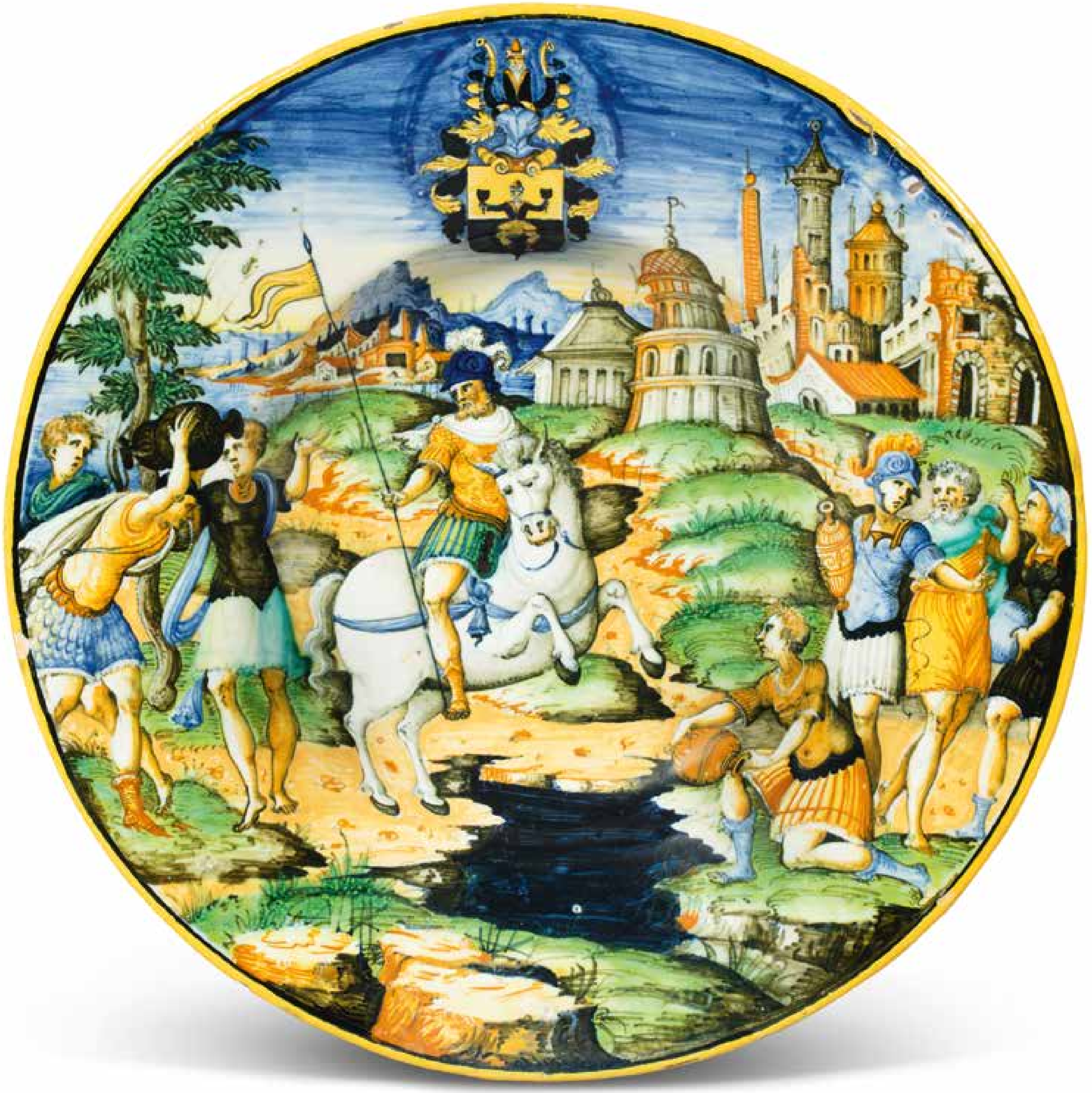
Much of this service, whose subjects are predominantly drawn from religion and mythology, appears to remain in Germany. The largest intact group is in the Herzog Anton Ulrich-Museum, Braunschweig, Brunswick, see Johanna Lessmann, *Italienische Majolika, Katalog der Sammlung, Herzog Anton Ulrich-Museum, Braunschweig, Brunswick*, 1979, pp. 224-226, nos. 232-237, four further examples are in the Goethe-Nationalmuseum, Weimar, see Lessmann, *ibid.* 2015, pp. 102-109, nos. 27-30, the author lists known examples including the present dish. Two dishes are in the Schlossmuseum Weimar, illustrated by E. Reissinger, *Italienische Majolika*, Berlin, 2000, pp. 82-5, nos. 21-22. Another example, previously in the Schlossmuseum in Berlin, inv. K.1873, is known to have been lost in World War II.

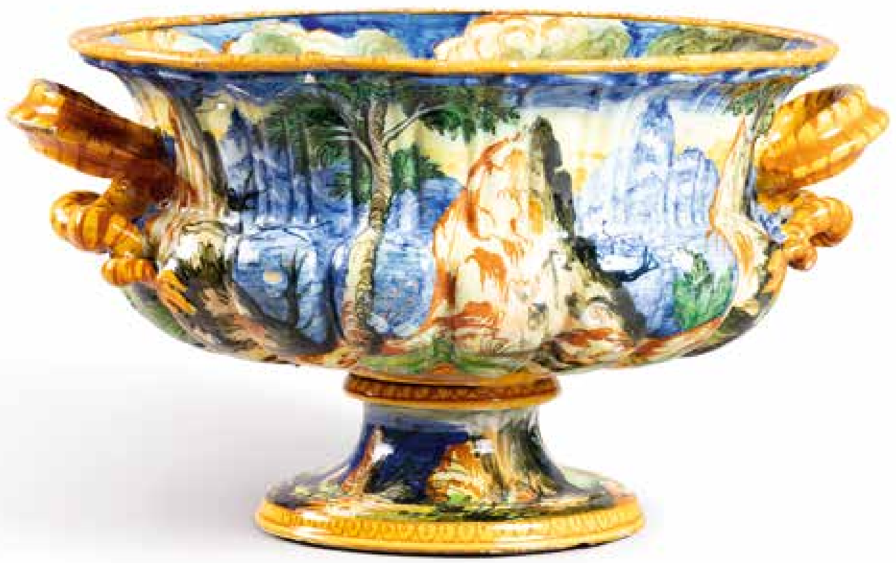
One dish from the Fortnum Collection, painted with Erysichthon cutting down the tree, almost certainly by the same hand as the present large dish, is in the Ashmolean Museum, Oxford. See T. Wilson, *Italian Maiolica and Europe*, Oxford, 2017, pp. 190-192, no, 78 where the author supports Justin Raccanello's attribution of this dish and several others from the Scheuffelin service to Gironimo Tomasi in the workshop of Guido Durantino. These pieces, along with others in an armorial service made for Giuiseppe Baviera of Senigallia are thought to have been painted by Gironimo prior to his departure for Liguria in 1576 before settling in Lyon in 1581.

A further dish from the service with Europa and the Bull appeared at Hôtel Drouot, Chayette & Cheval, 19 October 2011, lot 54.

30 000-50 000 €

30 700-51 500 US$





172

COUPE EN MAJOLIQUE "A ISTORIATO", URBINO, VERS 1565-1571, ATELIER D'ORAZIO FONTANA

AN URBINO ISTORIATO TWO-HANDLED CIRCULAR CISTERN RAISED ON A SPREADING CIRCULAR FOOT, WORKSHOP OF ORAZIO FONTANA, CIRCA 1565-1571

à deux poignées reposant sur un pied circulaire

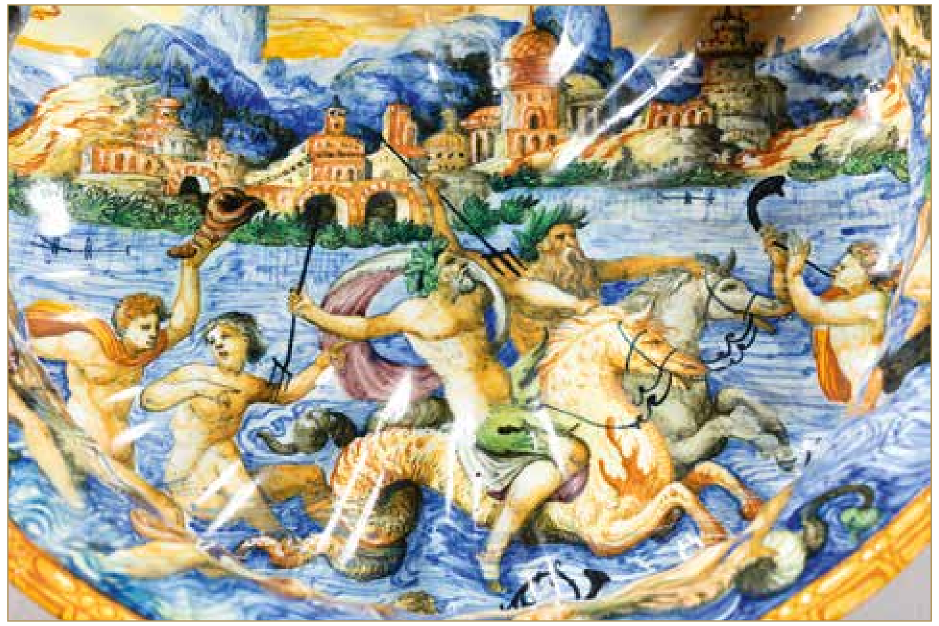
of gadrooned campana form, the handles with bifurcated fish tail terminals, the exterior painted with an extensive landscape with mountains in the distance, the interior painted with Neptune and tritons riding hippocampi alongside dolphins and attendants, buildings and a mountainous landscape in the background, raised on a spreading circular foot
the underside with two red sealing-wax collection marks with the arms of a Cardinal
height 10½in.; diam 16 in.; 26,5 cm; 41,5 cm.

(1)

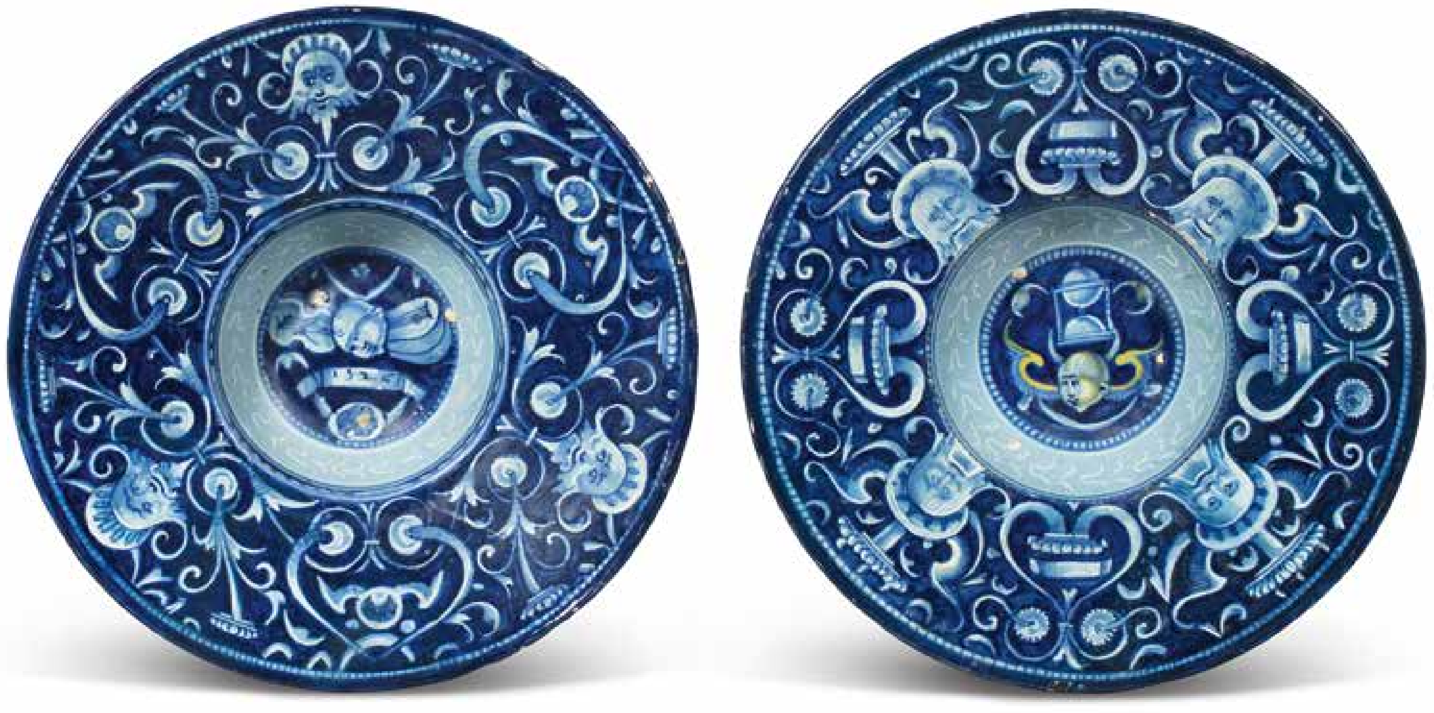
PROVENANCE
Christie's Londres, 22 avril 2008, lot 15;
Sotheby's Londres, 4 décembre 2012, lot 307.

20 000-30 000 €

20 500-30 700 US$



Interior



173

DEUX ASSIETTES “A BERRETTINO”, FAENZA, VERS 1525, UNE DATÉE DE 1526

TWO FAENZA BERRETTINO-GROUND PLATES, CIRCA 1525, ONE DATED 1526

each with a central deep well and broad rim, one painted to the centre with a cherub’s head, musical trophies and a panel dated 1526, the other with a winged cherubs head and hourglass, the pale-blue well with white V pattern bands, with similar borders of grotesques, the underside decorated *alla porcellana*
one with comet mark
diameter 7⅛in., 18 cm.

(2)

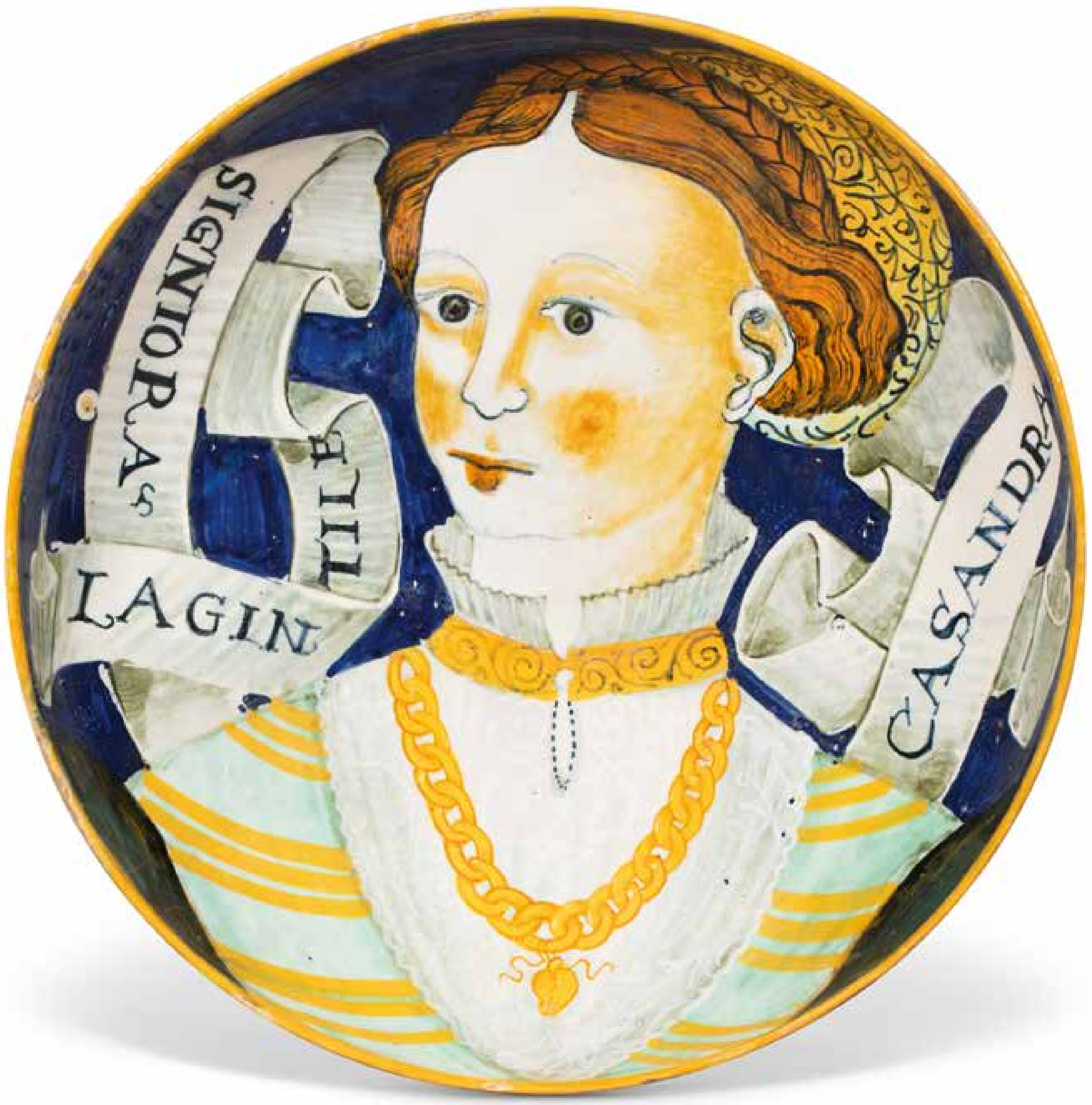
PROVENANCE
Hampel Fine Art Auctions, 27 juin 2013, lot 505.

For an armorial plate with similar border attributed to the workship of Piero Bergantini see D. Thornton & T. Wilson, *Italian Renaissance Ceramics A Catalogue of the British Museum Collection,* London, 2009, Vol. I, p. 133, no. 81.

5 000-7 000 €

5 200-7 200 US$

A selection of maiolica from Volume I and II



174

PLAT EN MAJOLIQUE, ITALIE, VERS 1535-1550, PROBABLEMENT CASTEL DURANTE

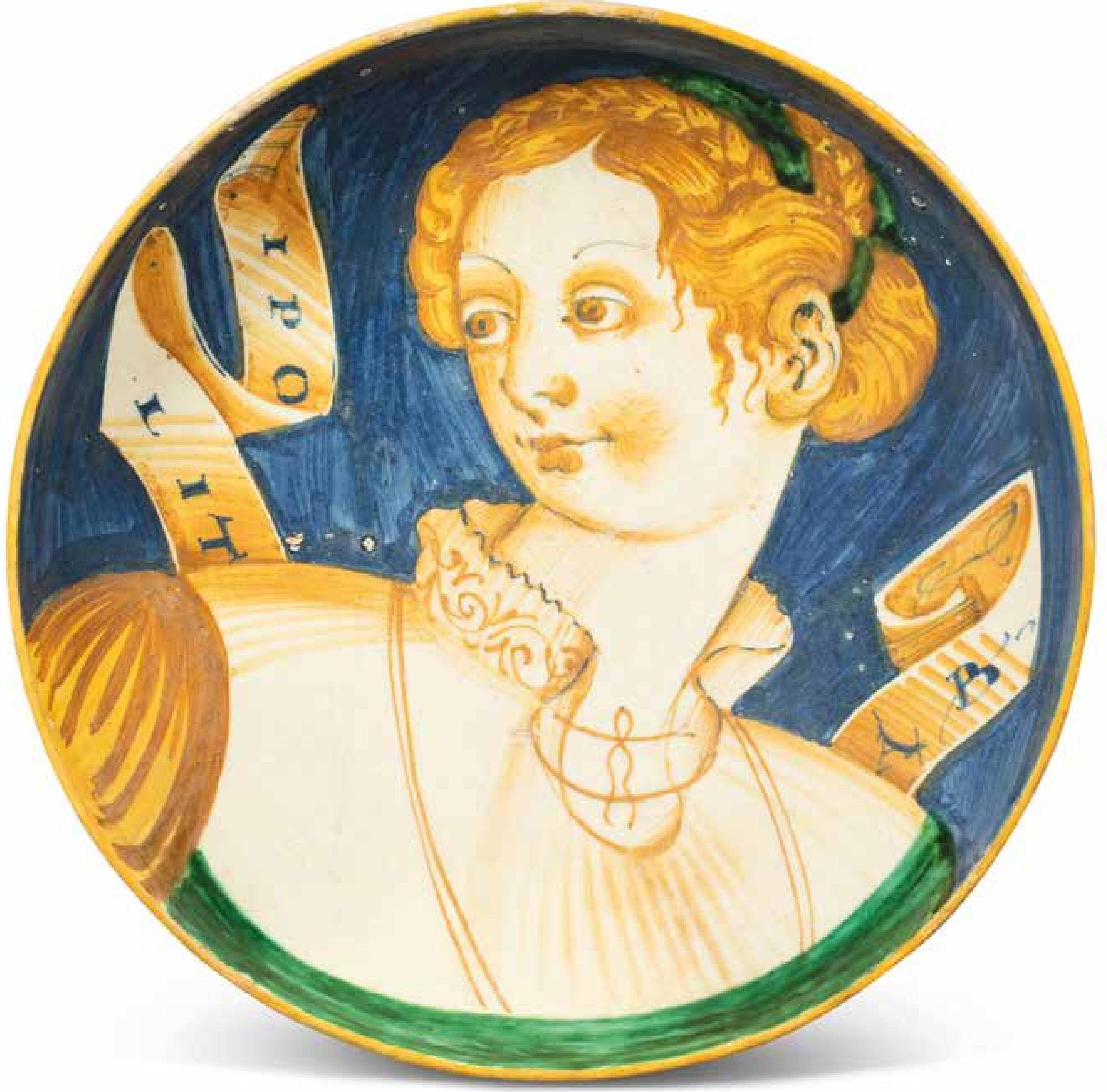
AN ITALIAN MAIOLICA PORTAIT DISH, CIRCA 1535-1550, PROBABLY CASTEL DURANTE

the bowl painted to the interior with a *bella donna* type portrait of a beauty, bust length, turned slightly to her right, her braided hair in a scarf, wearing a high-collar and necklace with heart-shaped locket, before a scrolling banner inscribed *SIGNIORA LA GINTILE CASANDRA*
diameter 8¼in., 21,2 cm.

PROVENANCE
JM Béalu & Fils, 2010.

10 000-15 000 €

10 300-15 400 US$



175

PLAT EN MAJOLIQUE, ITALIE, PROBABLEMENT CASTEL DURANTE, VERS 1535-1550

AN ITALIAN MAIOLICA PORTAIT DISH, CIRCA 1535-1550, PROBABLY CASTEL DURANTE

the interior of the bowl painted with a *bella donna* type portrait of a beauty, bust length, her head turned to her right shoulder, her hair braided with a green ribbon, before a scrolling banner inscribed *IPOLITA B*
diameter 8⅝in., 22 cm.

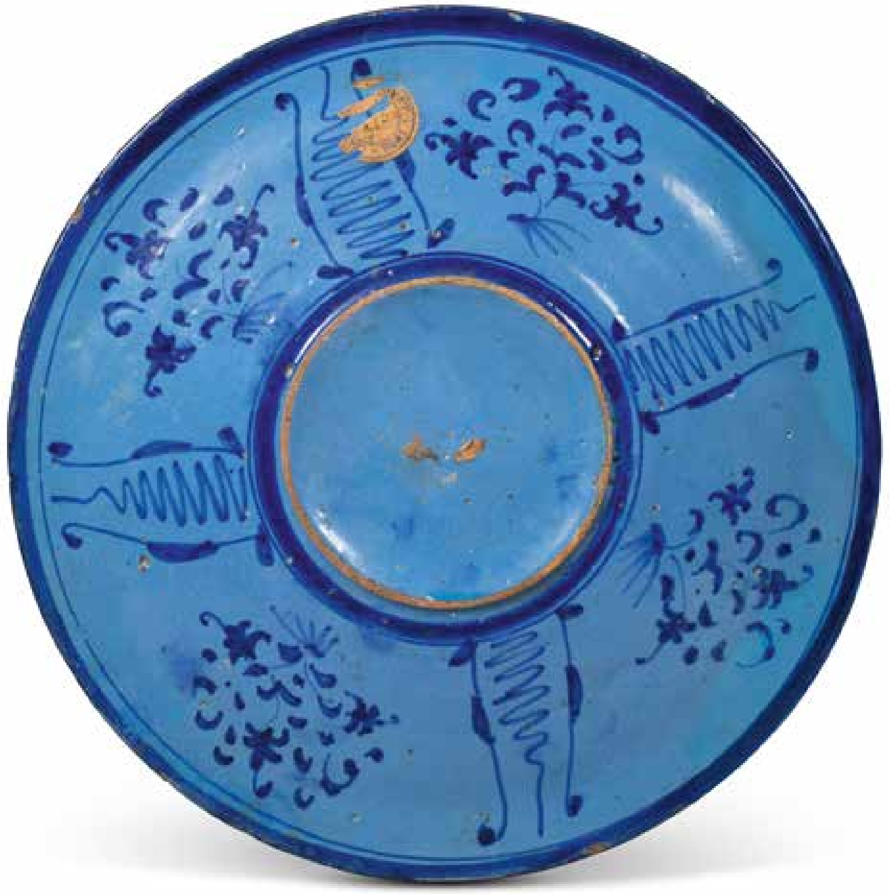
PROVENANCE
Christie's Paris, 13 décembre 2006, lot 93 attribué to Montelupo

JM Béalu & Fils, 2010.

For a similar example see Fiocco, Gherardi and Sfeir-Fakhri, *Majoliques italiennes du Musée des Arts Décoratifs de Lyon, Collection Gillet*, Dijon, 2001, p.208, no. 142.

8 000-12 000 €

8 200-12 300 US$



176

PLAT EN MAJOLIQUE "A BERRETTINO", FAENZA, VERS 1525-1530

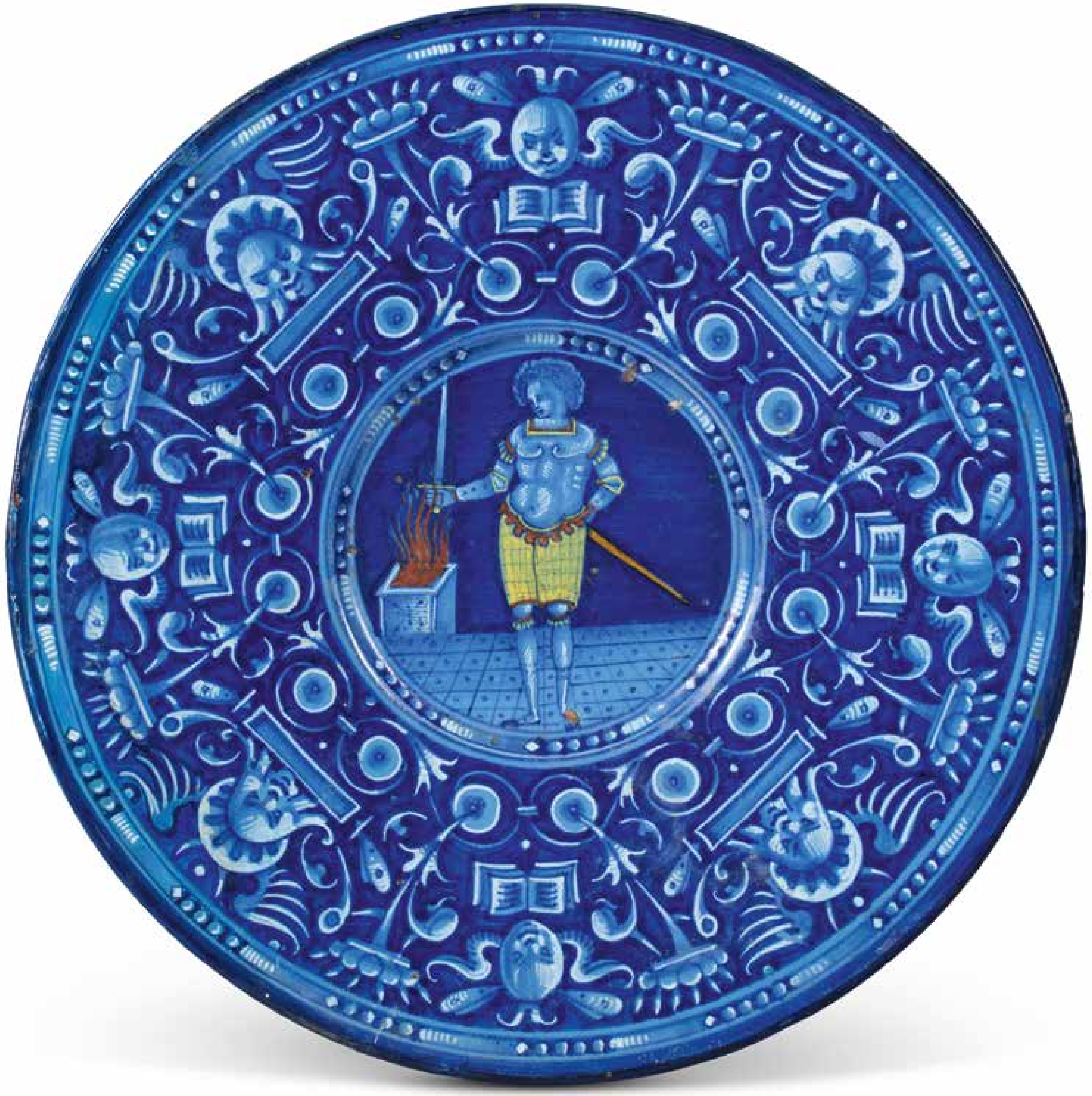
A FAENZA MAIOLICA BERRETTINO-GROUND PLATE, FAENZA, CIRCA 1525-30

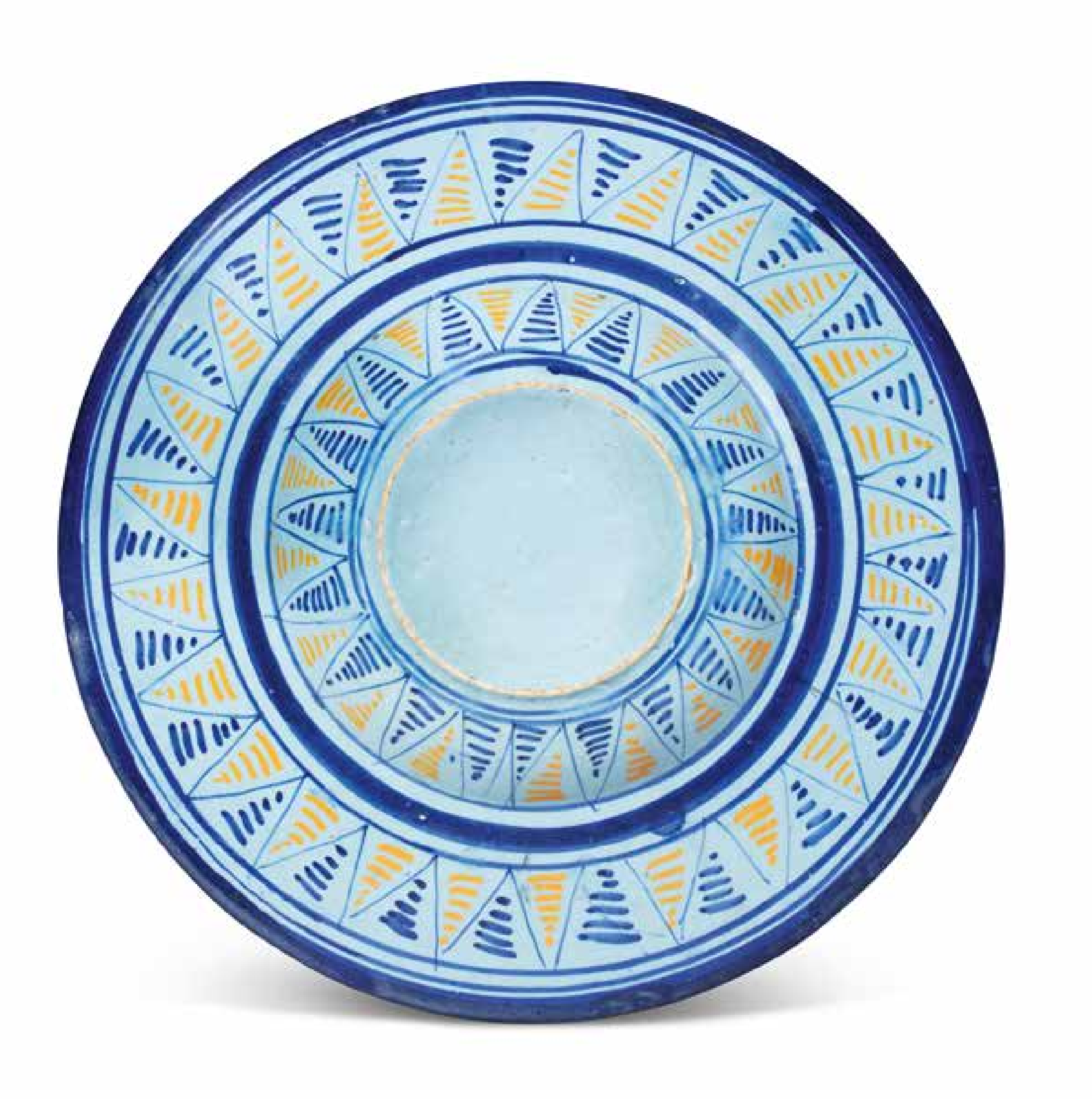
painted to the centre with Mucius Scaevola, holding his sword in his hand over a brazier, on a tiled floor, within a beaded roundels below a border of grotesques, the underside with four clusters of stylised leaves divided by flourishes
partial paper label
diameter 9½in.; 24 cm.

PROVENANCE
Collection Alexandre Imbert, Rome, no. 315.
Christie's Londres, 5 juillet 2012, lot 90.

30 000-50 000 €

30 700-51 500 US$





177

PLAT EN MAJOLIQUE “A BERRETTINO”, FAENZA, DATÉ 1536

A FAENZA DATED BERRETTINO-GROUND DISH, 1536

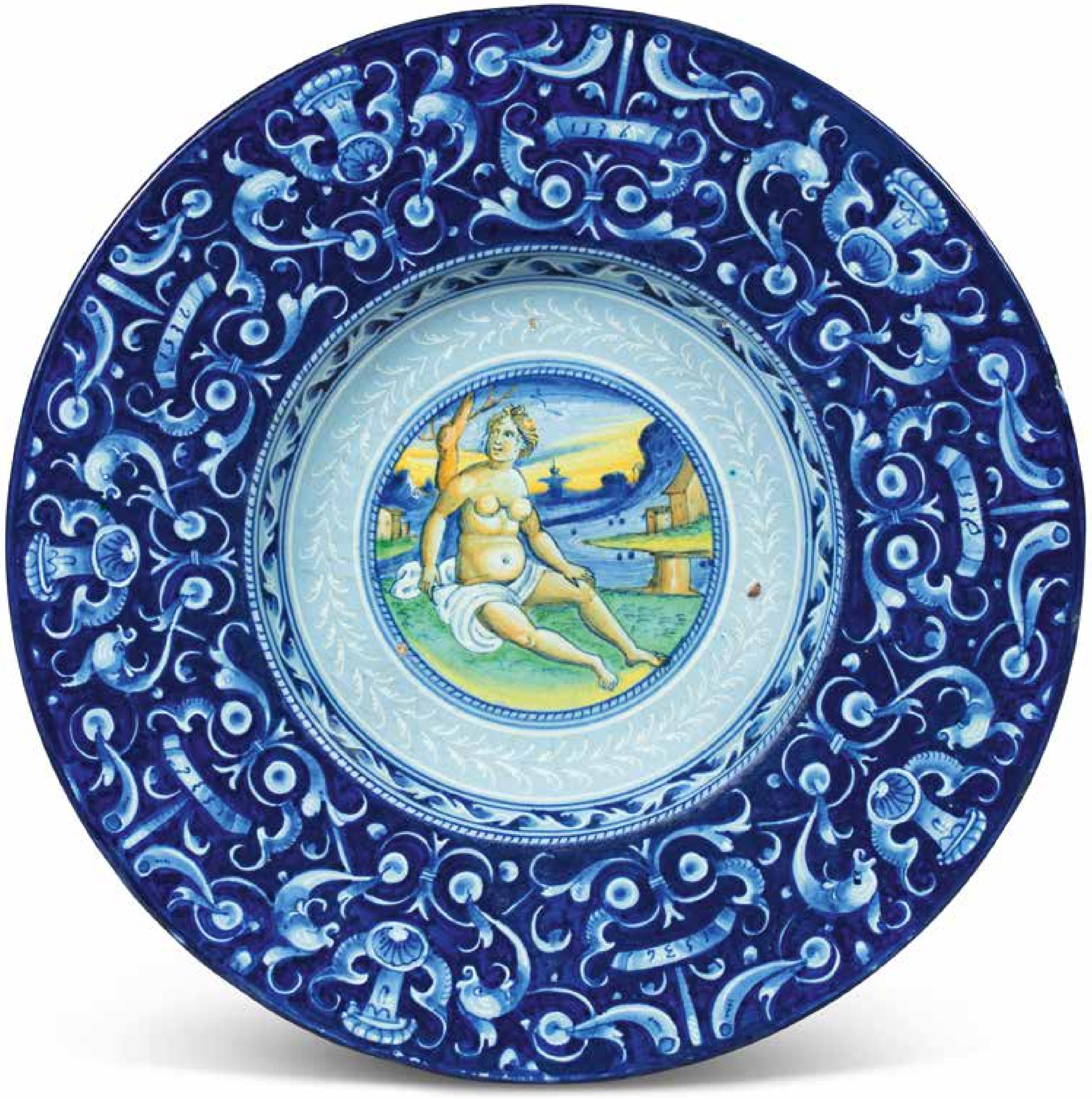
with a deep well and broad rim, painted to the centre in a bright palette with a scantily draped female figure, perhaps an allegory of Vice, the pale-blue-ground well with white leaf fronds below a band of scrolling foliage, the border with grotesques reserved with five elongated rectangular cartouches, each dated, four 1536, the fifth with an indistinct date, the underside with two bands of fretted dentil ornament divided by concentric circles
diameter 12¼in.; 31 cm.

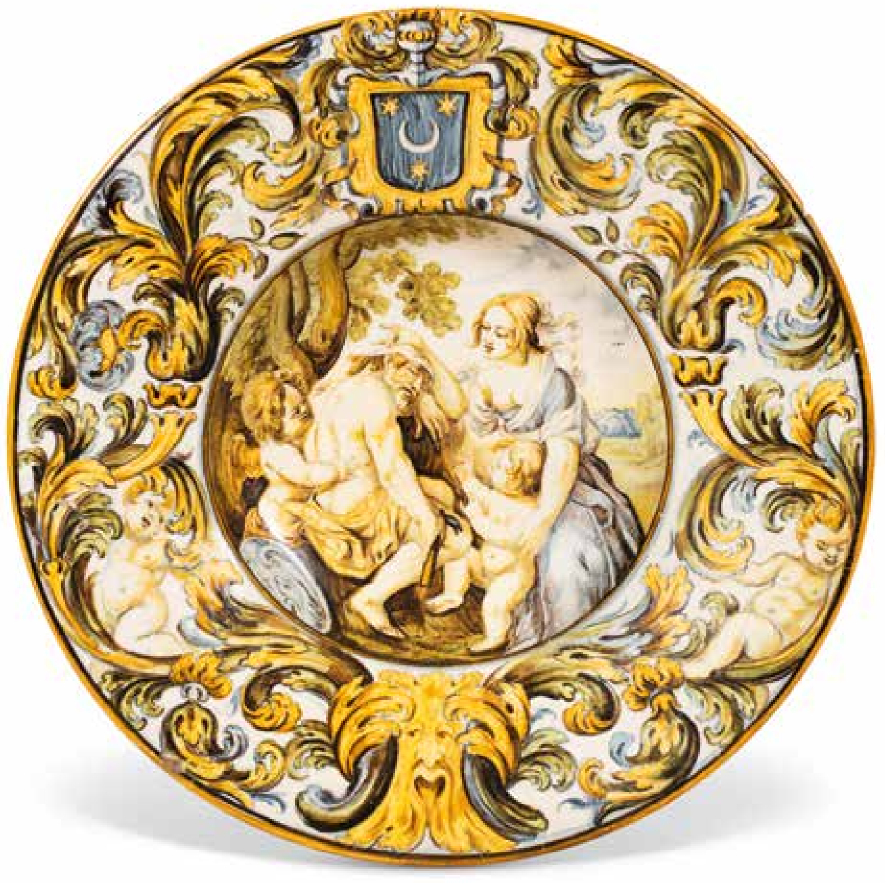
PROVENANCE
Christie’s Londres, 24 février 1997, lot 123.
Sotheby’s Londres, 10 Juilette 2013, lot 3.

See T. Wilson, *The Golden Age of Italian Maiolica Painting*, Turin, 2018, pp. 158-9, no. 67 for a moulded footed bowl painted by a hand close to the present dish in the style of the “Painter of the Bergantini Bowl”.

30 000-50 000 €

30 700-51 500 US$





178

178

ASSIETTE EN MAJOLIQUE “A ISTORIATO”, CASTELLI, VERS 1730, ATELIER DE CARLANTONIO GRUE

A CASTELLI MAIOLICA ARMORIAL ISTORIATO PLATE, CIRCA 1730, WORKSHOP OF CARLANTONIO GRUE

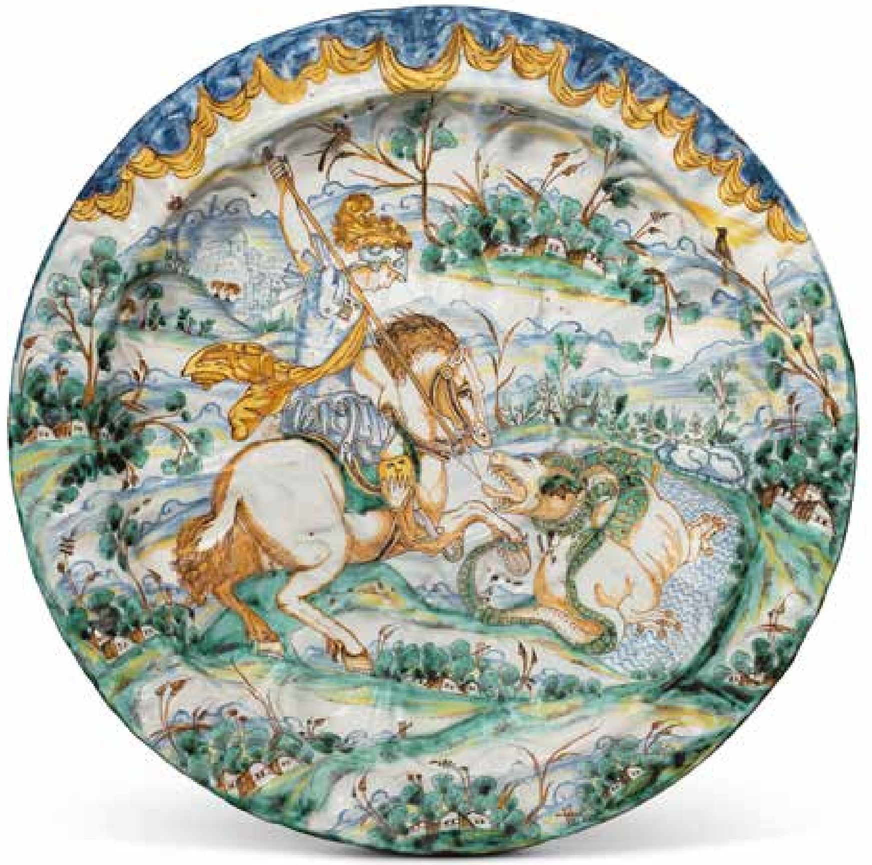
painted with Venus and Vulcan with putti in attendance, the border with putti among foliage issuing from a mask, surmounted by a coat-of-arms
diameter 11⅝in.; 29,5 cm.

PROVENANCE
Hampel, Munich, 27 juin 2013, lot 585.

Two dishes with the same coat of arms in the Hermitage are attributed to Candeloro Cappelletti, nephew of Carlantonio Grue, see E. Ivanova & M. S. Sconci, *Le Maioliche di Castelli. Capolavori d’Abruzzo dalle collezioni dell’Eremitage*, Ferrara, 2007, pp. 91 - 93, nos. 35 and 36.

8 000-12 000 €

8 200-12 300 US$



179

179

CRESPINA EN MAJOLIQUE, DERUTA, VERS 1700, ATTRIBUÉ AU MAESTRO DEL REGGIMENTO

A LARGE ITALIAN MAIOLICA CRESPINA, DERUTA, CIRCA 1700, ATTRIBUTED TO THE MAESTRO DEL REGGIMENTO

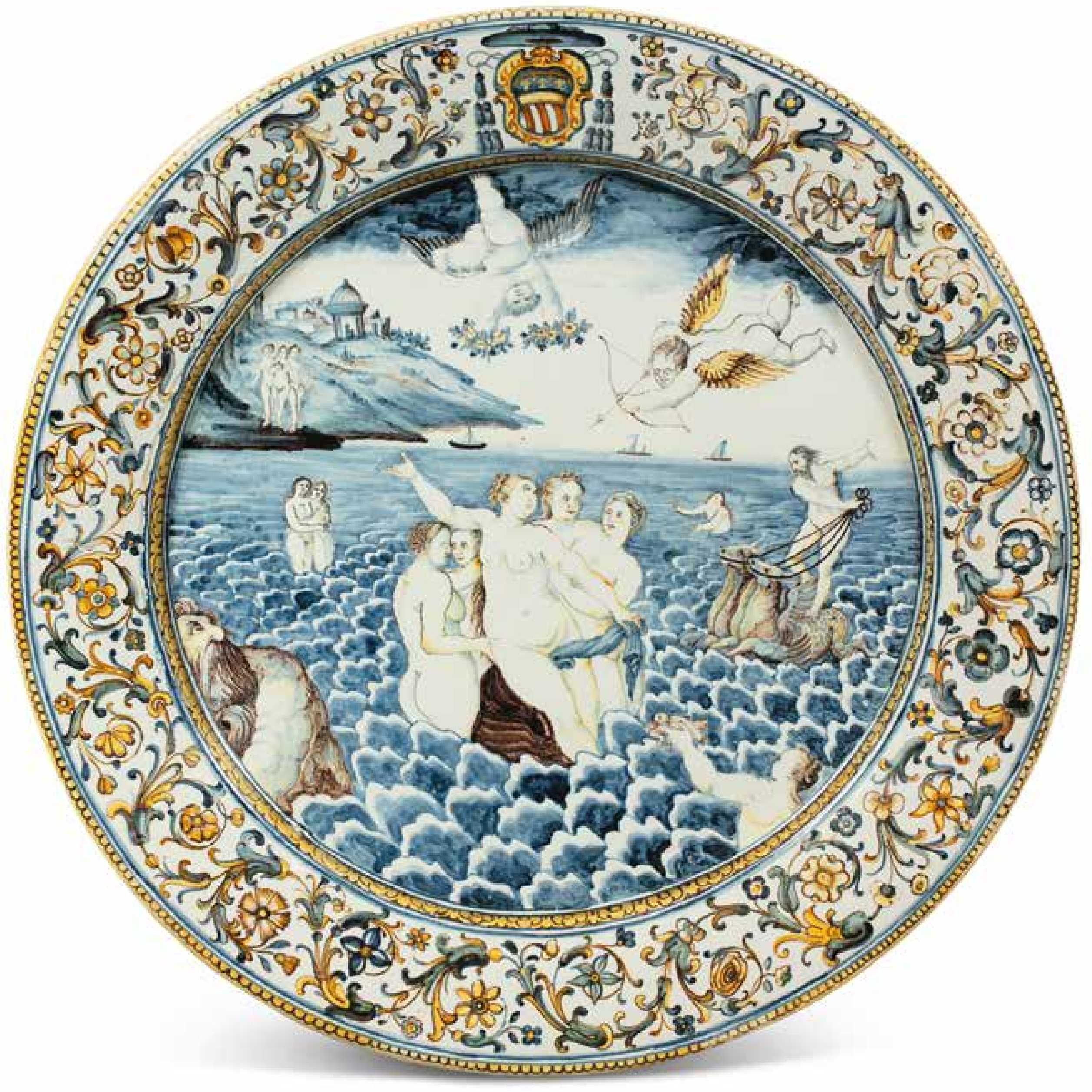
the moulded gadrooned dish painted with St George and the Dragon
diameter 18 in.; 45,5 cm.

PROVENANCE
Hampel Fine Art Auctions, 27 juin 2013, lot 582.

See Fiocco, Gherardi and Bojani, *La ceramica di Deruta: Dal XIII al XVIII secolo*, Perugia, 1994, pp. 334-5, nos. 257-8 for related dishes by this or a close hand. The depiction of St George is possibly derived from an engraving by Enea Vico after Giulio Clovio.

4 000-6 000 €

4 100-6 200 US$



180

GRAND PLAT ARMORIÉ “A ISTORIATO” EN MAJOLIQUE, CASTELLI, VERS 1650-1700, ATELIER DE CARLANTONIO GRUE

A CASTELLI MAIOLICA ARMROIAL ISTORIATO LARGE DISH, CIRCA 1650-1700, WORKSHOP OF CARLANTONIO GRUE

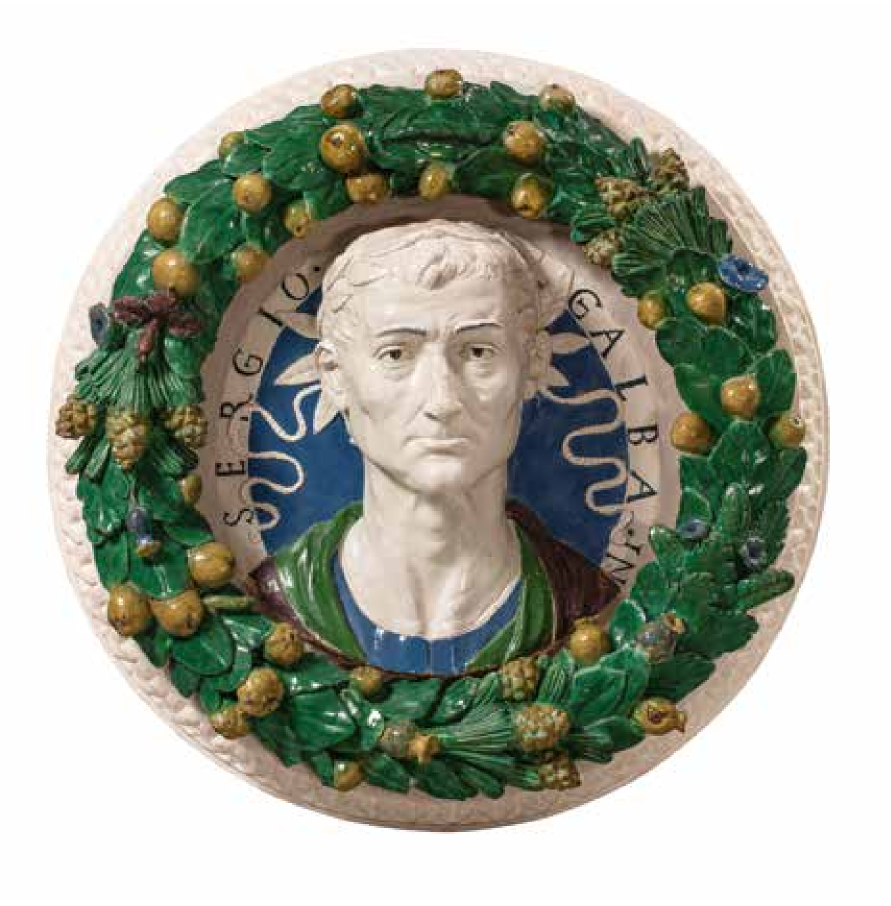
painted with Galatea and attendants before Neptune riding dolphins, below winged putti, the Graces on a distant shore, the border with scrolling foliage reserved with a Cardinal’s coat of arms
diameter 16⅜in.; 41,5 cm.

PROVENANCE
Hampel, 27 juin 2013, lot 573.

The graphic source for the present dish is The Triumph of Galatea from the engraving by Philippe Thomassin after Jacopo Zucchi.

6 000-8 000 €

6 200-8 200 US$



181

MÉDAILLON EN TERRE CUITE ÉMAILLÉE DE L'EMPEREUR GALBA, ATTRIBUÉ À GIROLAMO DELLA ROBBIA (1488-1566), FLORENCE, DÉBUT DU XVIE SIÈCLE ET POSTÉRIEUR

A FLORENTINE GLAZED TERRACOTTA MEDALLION OF THE ROMAN EMPEROR GALBA, ATTRIBUTED TO GIROLAMO DELLA ROBBIA (1488-1566), EARLY 16TH CENTURY AND LATER

inscribed *SERGIO GALBA*
polychrome glazed terracotta; set in a modern wooden frame
diameter 25⅗ in.; 65 cm

PROVENANCE
Tajan Paris, 17 décembre 2002, lot 98
Christie's Paris, 16 décembre 2009, lot 311

The ubiquity of works created by the Della Robbia family of sculptors across Renaissance Italy and France testifies to both their popularity and ingenuity. The youngest of the five active sons of Andrea della Robbia (1435-1525), Girolamo was heir to the famous family sculptural tradition. Their practice began a century earlier with Girolamo's great-uncle Luca della Robbia (1399/1400–1482), whom Alberti placed among Brunelleschi, Donatello, Masaccio, and Ghiberti as one of the five great artists of the Florentine Renaissance.

The technique of glazed terracotta relief sculptures produced in the Della Robbia workshops was first conceived in imitation of ancient marbles, and the demand for the style kept the family enormously active from the early 15th century through Girolamo's lifetime. Girolamo moved to France under the patronage of King Francis I. Among his most celebrated works, was his marble gisant of *Catherine de' Medici*, now in the Musée du Louvre. Upon his death, Giorgio Vasari wrote that "not only did his house die out and his family become extinct, but art was deprived of the knowledge of the proper method of glazing."

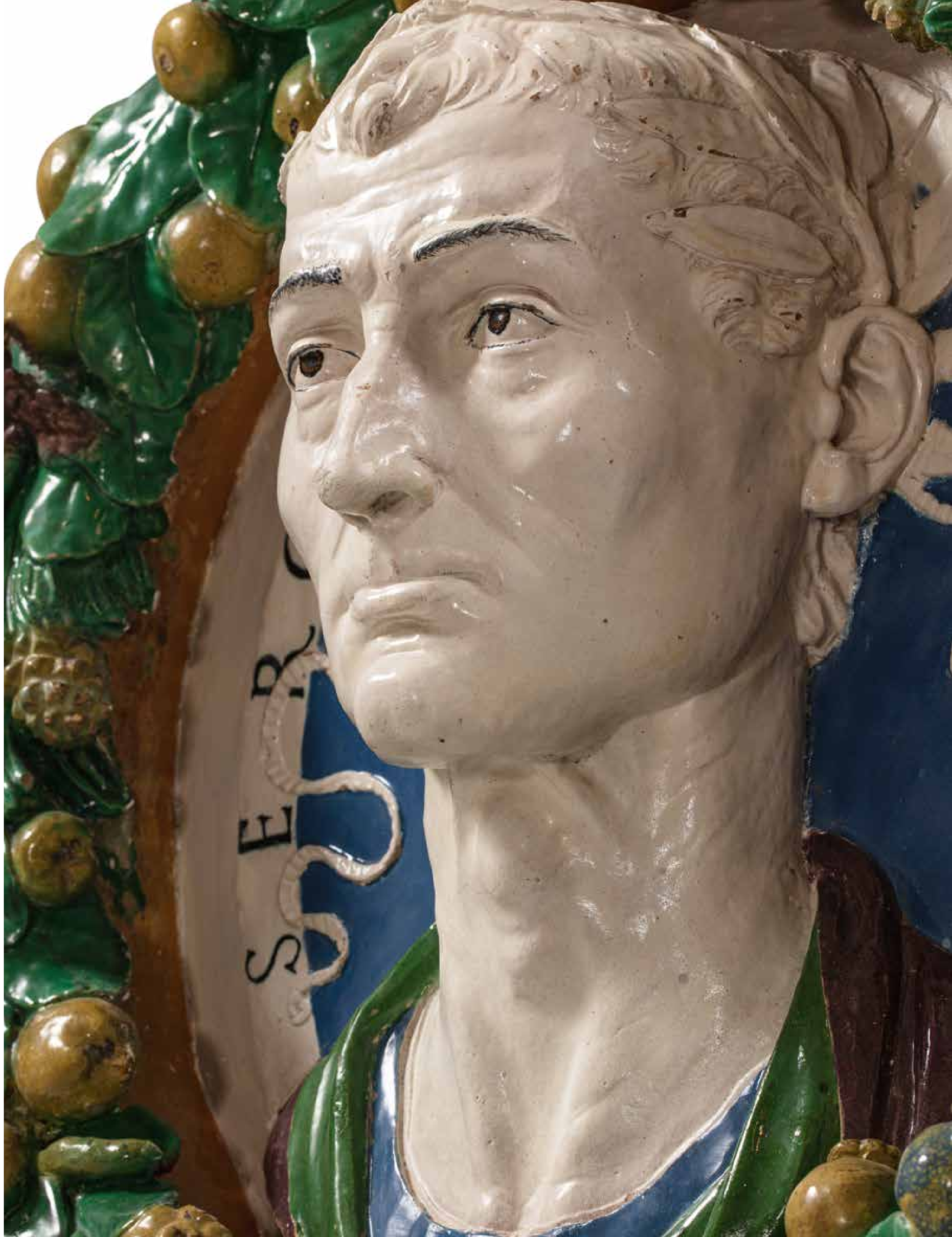
The Della Robbia were known for their depiction of religious iconography, but they also explored themes of antiquity, as seen in the present medallion. This roundel is a beautifully modeled example of Girolamo's sculptures made *à l'antique* with the *Roman* Emperor Sergio *Galba* depicted with strong facial features that convey his authority. His head is crowned with a laurel wreath issuing white ribbons. The head is glazed with white enamel and his eyes are colored with manganese, the whole is set against a rich blue ground inscribed with *SERGIO. GALBA. IM.* The composition is surrounded by an opulent wreath of fruit, flowers and pinecones, typical of the Della Robbia workshops.

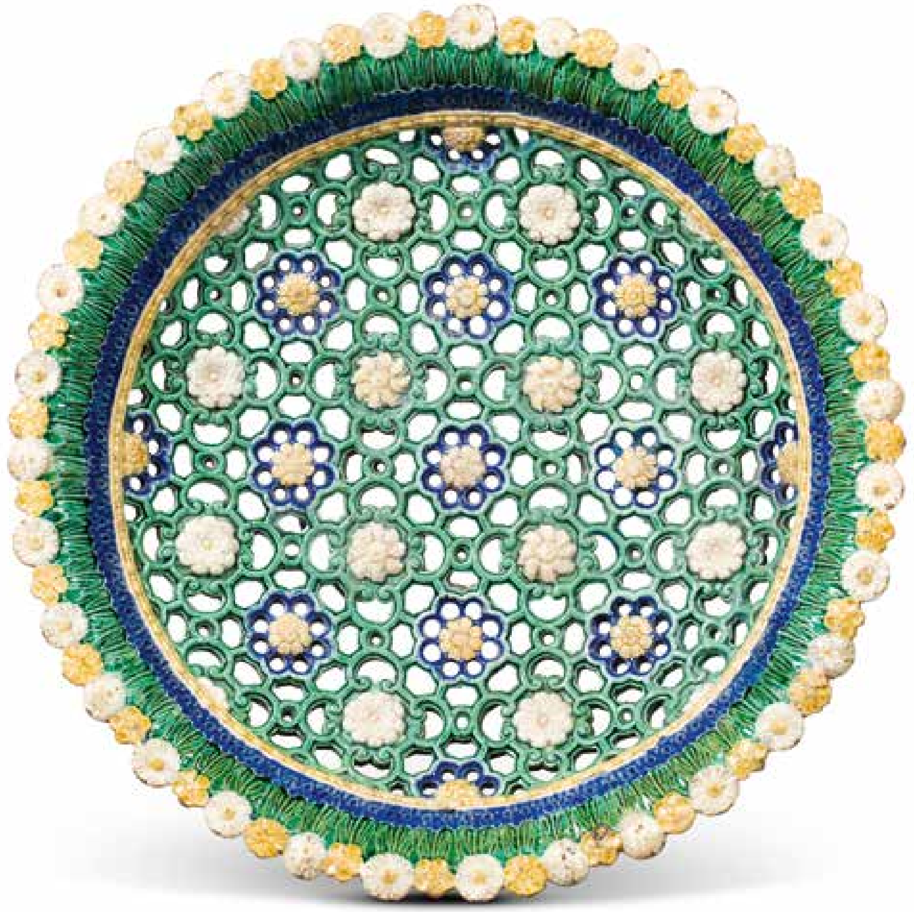
The work has been attributed to Girolamo due to the classical theme and because he was commissioned by Francis I to create both portrait roundels of ancient rulers to decorate the now-destroyed château de Madrid, and classically inspired decoration for Fontainebleau. Girolamo worked closely with his father, whose influence is apparent when looking at the similarities between this piece and the medallions created by Andrea della Robbia, such as the *Tête d'Homme lauré vue de face* housed in the Musée du Louvre and the *Bust of a Laureate,* which was sold on the art market in 2017.

The present medallion was originally attributed to Girolamo's older brother, Giovanni, due to its striking similarity to a glazed polychrome terracotta roundel of *Marcus Vispanius Agrippa* sold at Sotheby's in 2008.

25 000-40 000 €

25 600-41 000 US$





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COUPE AJOURÉE, PERCÉE ET MOULÉE, VERS 1600, DANS LE STYLE DE BERNARD PALISSY

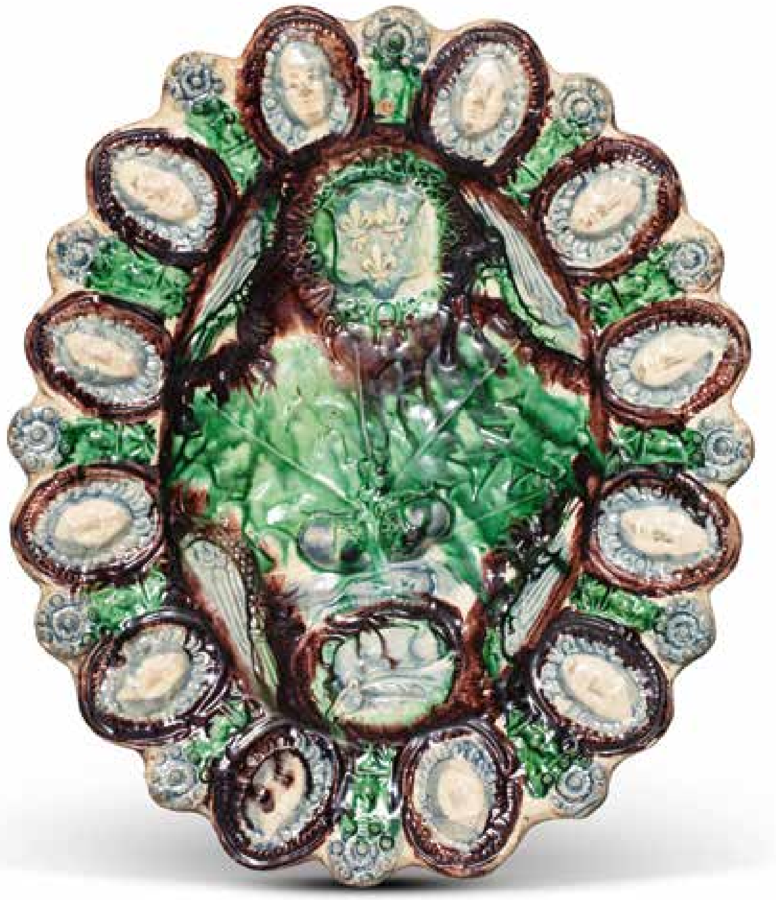
A PALISSY-TYPE PIERCED AND MOULDED FOOTED-DISH “COUPE AJOURÉE”, CIRCA 1600

of circular form with an everted rim, pierced and moulded with a geometric openwork pattern of flowerheads among scrolls below a border of stiff leaves and flowers, supported by a domed foot, enriched in a typical palette, the underside with a tortoiseshell glaze
diam 11¾in.; 30 cm.

PROVENANCE
Rainer Zietz Ltd, Londres, 2014.

4 000-6 000 €

4 100-6 200 US$



183

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PLAT OVALE EN TERRE VERNISSÉE AUX ARMES DE FRANCE, VERS 1600-1650, DANS LE STYLE DE BERNARD PALISSY, PROBABLEMENT LE PRE D'AUGE

A PALISSY-TYPE MOULDED ROYAL ARMORIAL DISH “AUX ARMES DE FRANCE”, CIRCA 1600-1650, PROBABLY LE PRE D'AUGE

oval on a low foot, moulded in relief with acorns and oak leaves below birds, the Royal coat-of-arms within Collier of the Order of Saint Michel and a stag, recumbent in an oval cartouche, the border with masks in ovolos divided by flowerheads, enriched in a typical palette, the underside with speckled brown glaze
length 13¾in.; 35 cm.

PROVENANCE
Rainer Zietz Ltd, Londres, 2014.

3 000-5 000 €

3 100-5 200 US$

184

COUPE RONDE EN TERRE VERNISSÉE, VERS 1600, DANS LE STYLE DE BERNARD PALISSY À DÉCOR RAYONNANT, PROBABLEMENT MANERBE

A PALISSY-TYPE MOULDED DISH “À DECOR RAYONNANT”, CIRCA 1600, PROBABLY MANERBE

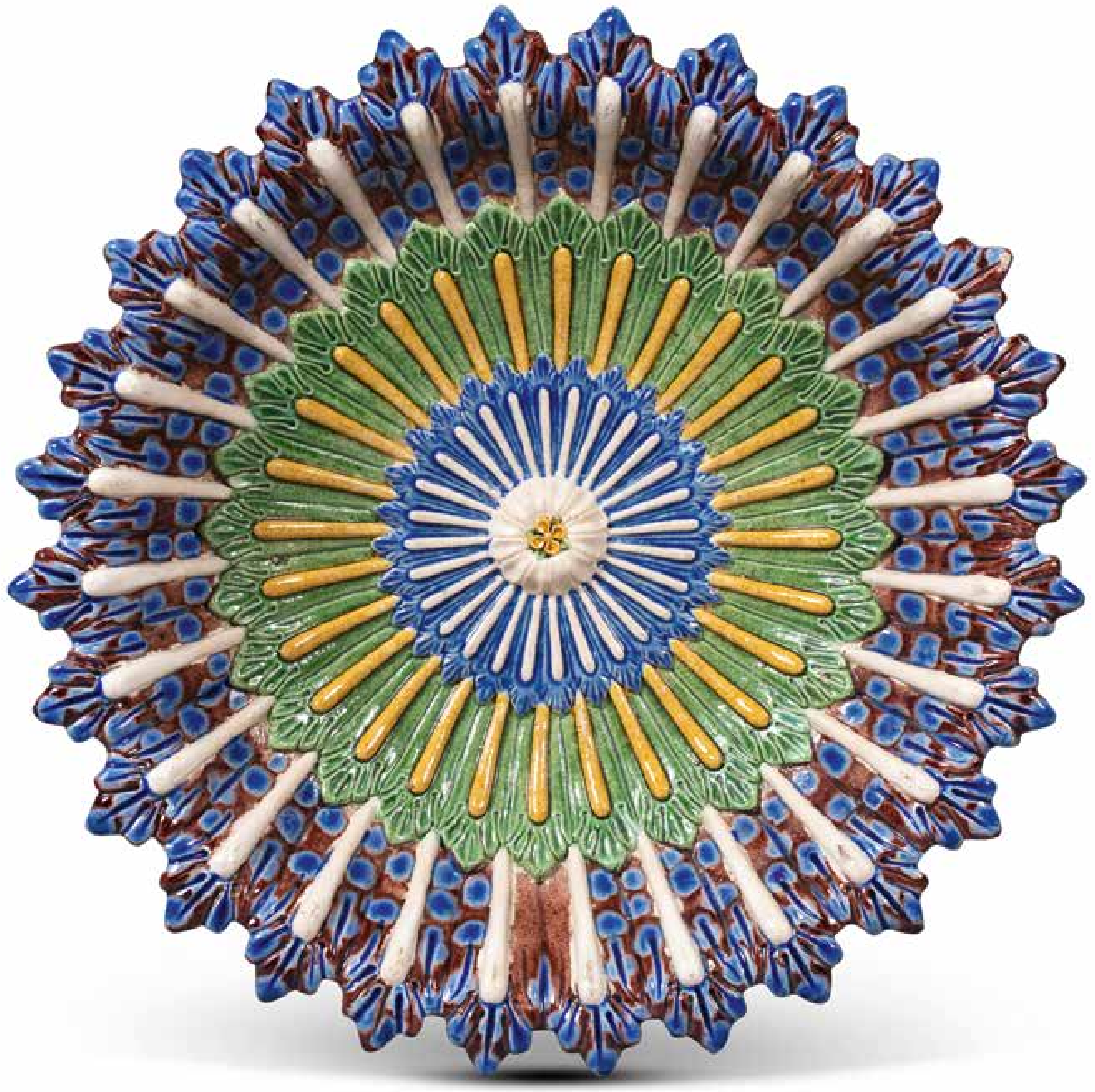
of flared circular form on a domed foot, moulded in relief with a flowerhead boss radiating bands of leaves and ribs, enriched in a typical palette, the border with a mottled blue and maroon glaze, the underside with a streaked three-colour glaze, the interior of the foot in ochre
diameter 10½in.; 26.5 cm.

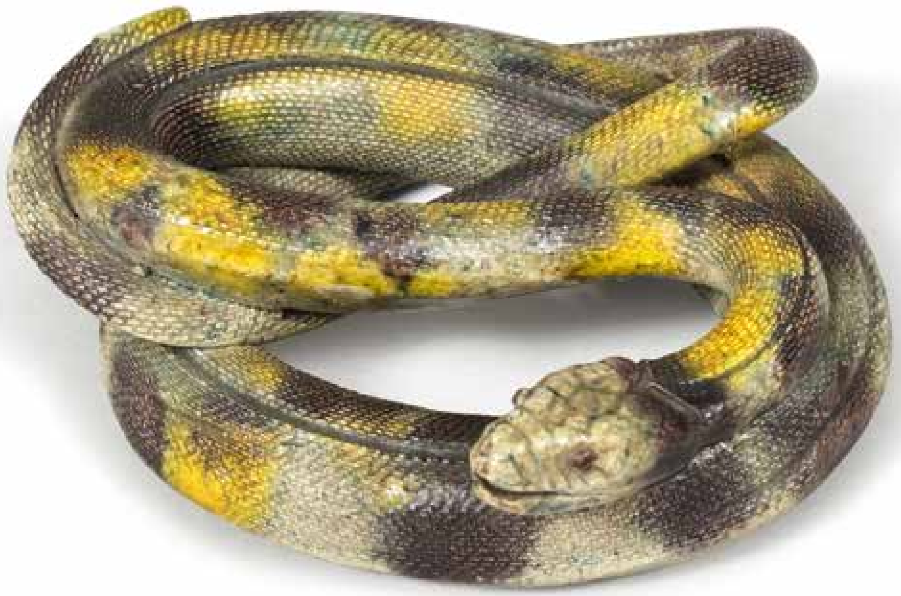
PROVENANCE
Rainer Zietz Ltd, Londres, 2014.

See A.V.B. Norman, *Wallace Collection Catalogue of Ceramics I Pottery, Maiolica, Faience, Stoneware*, London, 1976, pp. 327-8, no. C171 for a similar example.

3 000-5 000 €

3 100-5 200 US$





185

SERPENT EN FAÏENCE ÉMAILLÉE, PROBABLEMENT SAINT-HONORÉ-LES-BAINS, XIXE SIÈCLE, DANS LE STYLE DE BERNARD PALISSY

A GLAZED EARTHENWARE MODEL OF A GRASS SNAKE, PROBABLY SAINT-HONORÉ-LES-BAINS, 19TH CENTURY, IN THE STYLE OF BERNARD PALISSY

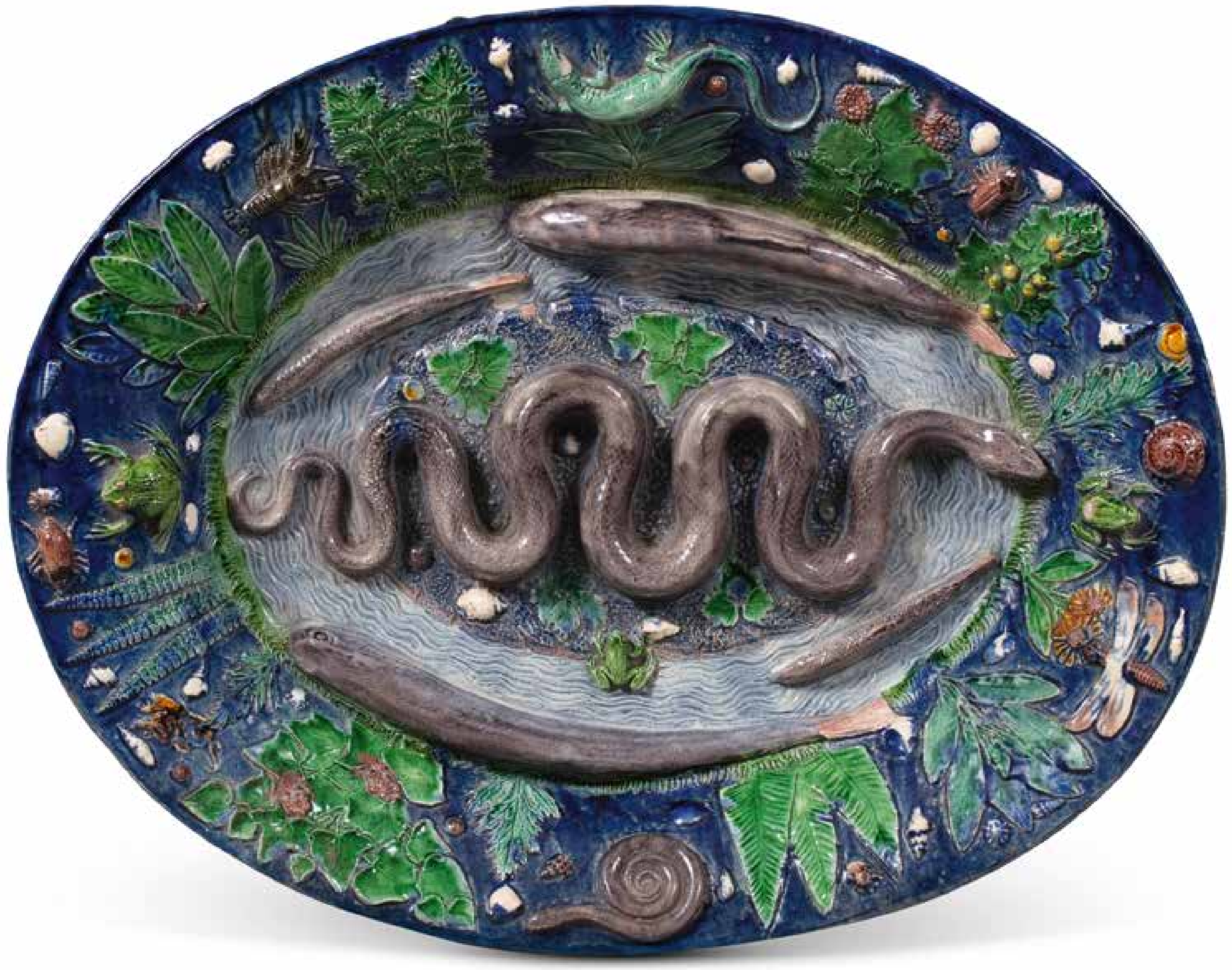
naturalistically modelled, knotted, enriched in a typical palette
width 3½in.; 9 cm.

PROVENANCE
Rainer Zietz Ltd, Londres, 2014.

Similar knotted snakes were encorporated into designs to decorated dishes by Palissy and his close followers in the 16th and 17th centuries, see J. Ferdinand, *Bernard Palissy Artisan des réformes entre art, science et foi*, Berlin, 2019, pp. 321-4, Cat. IV and V.

2 000-3 000 €

2 050-3 100 US$



186

PLAT OVALE EN TERRE VERNISSÉE "PLAT AUX REPTILES", VERS 1600, DANS LE STYLE BERNARD PALISSY

A PALISSY-TYPE MOULDED LARGE DISH "PLAT AUX REPTILES", CIRCA 1600

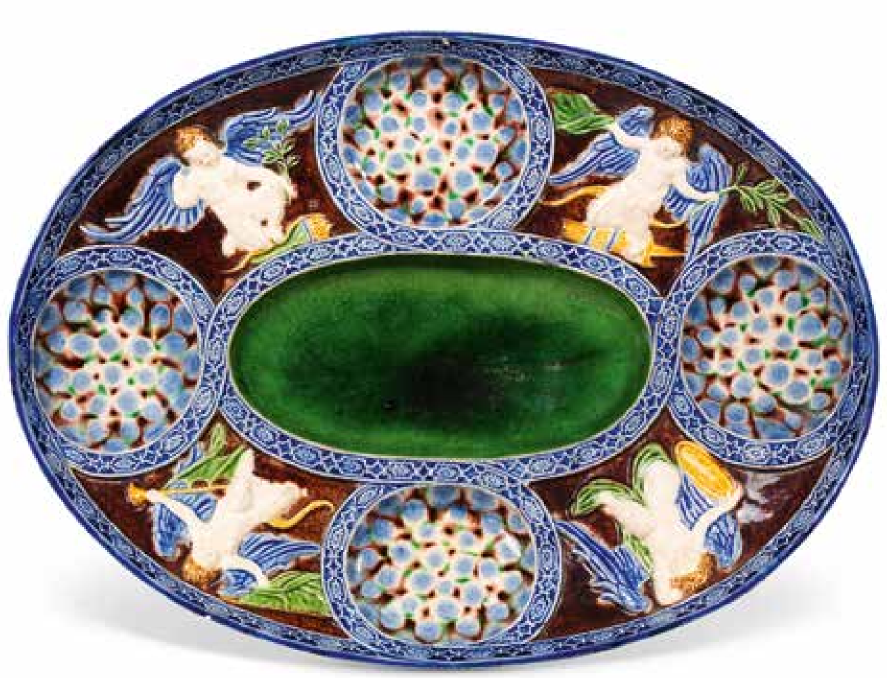
the deep oval dish moulded in relief and applied with an undulating snake on an island moulded with leaves and shells, above a small frog, below waves reserved with four fish, the border with frogs, a lizard, crayfish, a coiled grass snake and insects among leaves, ferns and shells, the underside with mottled blue and maroon glaze
length 20⅞in.; 53 cm.

PROVENANCE
The Hector Binney Collection, Sotheby's London, 5 December 1989, lot 26;
Rainer Zietz Ltd, Londres, 2014.

See A.V.B. Norman, *Wallace Collection Catalogue of Ceramics I Pottery, Maiolica, Faience, Stoneware*, London, 1976, pp. 330-221, no. C174 for a similar example. For a similar example in the collectio of the british Museum see L.N. Amico, *Bernard Palissy In Search of Earthly Paradise*, Paris, 1996, p. 116, no. 99.

10 000-15 000 €

10 300-15 400 US$



187

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PLAT OVALE EN TERRE VERNISÉE, VERS 1580-1600, DANS LE STYLE DE BERNARD PALISSY

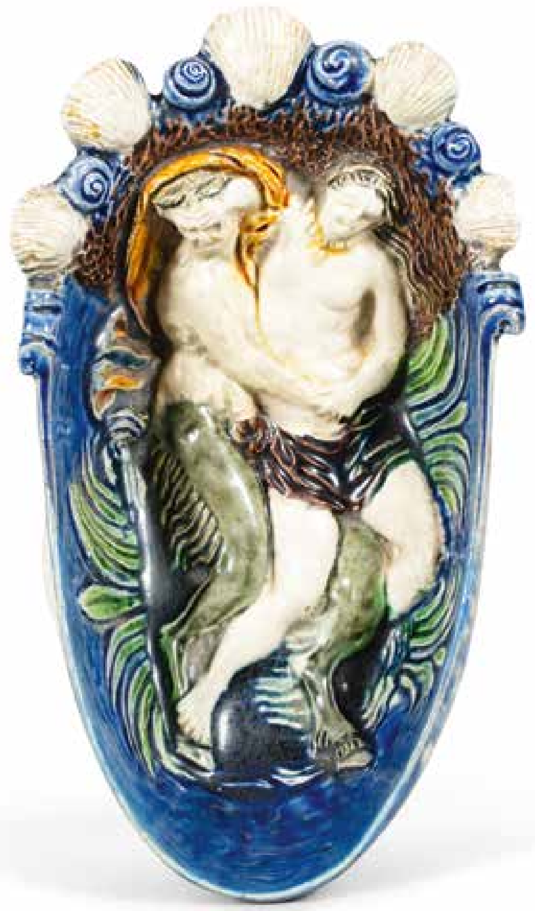
A PALISSY-TYPE MOULDED OVAL DISH, CIRCA 1580-1600

the central deep well enriched in green glaze below a broad rim moulded with four circular wells linked by a band moulded with paterae and divided by four kneeling winged putti holding attributes, enriched in a typical palette, the underside with three coloured tortoiseshell glaze
length 11¼in.; 28,8 cm.

PROVENANCE
Rainer Zietz Ltd, Londres, 2014.

3 000-5 000 €

3 100-5 200 US$



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COUPE EN TERRE VERNISSÉE "FEMME ET SATYRE", VERS 1600-1650, PROBABLEMENT PAR L'ATELIER DE FONTAINEBLEAU

A GONDOLA CUP "SATYR AND LADY" OF PALISSY-TYPE, CIRCA 1600-1650, PROBABLY FONTAINEBLEAU WORKSHOP

of typical form, the interior molded with an embracing couple, below shells
length 7½in.; 19 cm.

PROVENANCE
Rainer Zietz Ltd, Londres, 2014.

A similar design moulded with Bacchus and Ceres from the George Salting bequest is in the collection of the Victoria & Albert Museum, Lodnon, acc.no. C.2311-1910.

2 000-3 000 €

2 050-3 100 US$

189

COUPE EN TERRE VERNISSÉE "LA SOURCE", VERS 1600-1650, DANS LE STYLE DE BERNARD PALISSY, PROBABLEMENT ATELIER DE FONTAINEBLEAU

A GONDOLA CUP "LA SOURCE", OF PALISSY-TYPE, CIRCA 1600-1650, PROBABLY FONTAINEBLEAU WORKSHOP

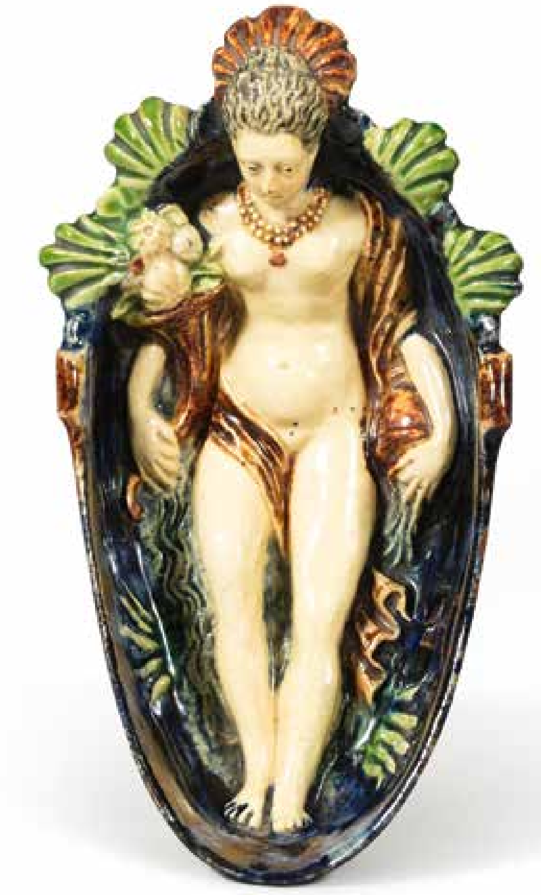
of conventional form, moulded with a reclining scantily draped female figure, a cornucopia issuing fruit in the crook of her right arm, surrounded by flowing water and reeds, with shell ornament to the rim, enriched in a typical palette
length 7½in.;19 cm.

PROVENANCE
Rainer Zietz Ltd, Londres, 2014.

A similar example in the Metropolitan Museum, New York (acc. no. 53.225.54) is attributed to the sculptor and medalist Guillaume Dupré. The model was copied in tin-glazed earthenware in Antwerp and possibly London and is discussed in this context, see M. Archer, *Delftware in the Fitzwilliam Museum*, London, 2013, pp. 70-71, no. A.98 where the author illustrates an example from the collection of the Victoria & Albert Museum, London.

2 000-3 000 €

2 050-3 100 US$



189

190

COUPE EN TERRE VERNISSÉE "VÉNUS ET EROS", VERS 1600-1650 OU PLUS TARD, DANS LE STYLE DE BERNARD PALISSY, PROBABLEMENT ATELIER DE FONTAINEBLEAU

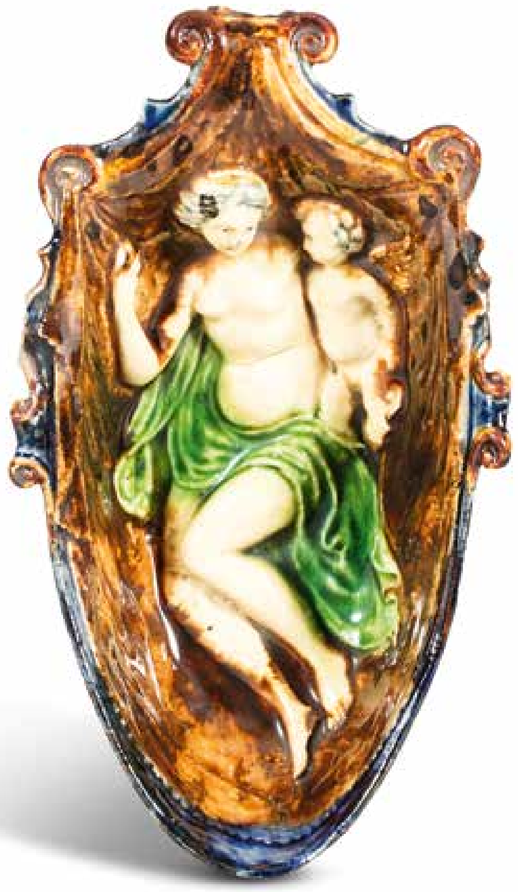
A GONDOLA CUP "VENUS AND EROS" OF PALISSY-TYPE, CIRCA 1600-1650 OR LATER, PROBABLY ATELIER DE FONTAINEBLEAU

of conventional form, moulded with scantily clad figures reserved against trapery, enriched in a typical palette
length 7⅛in.; 18 cm.

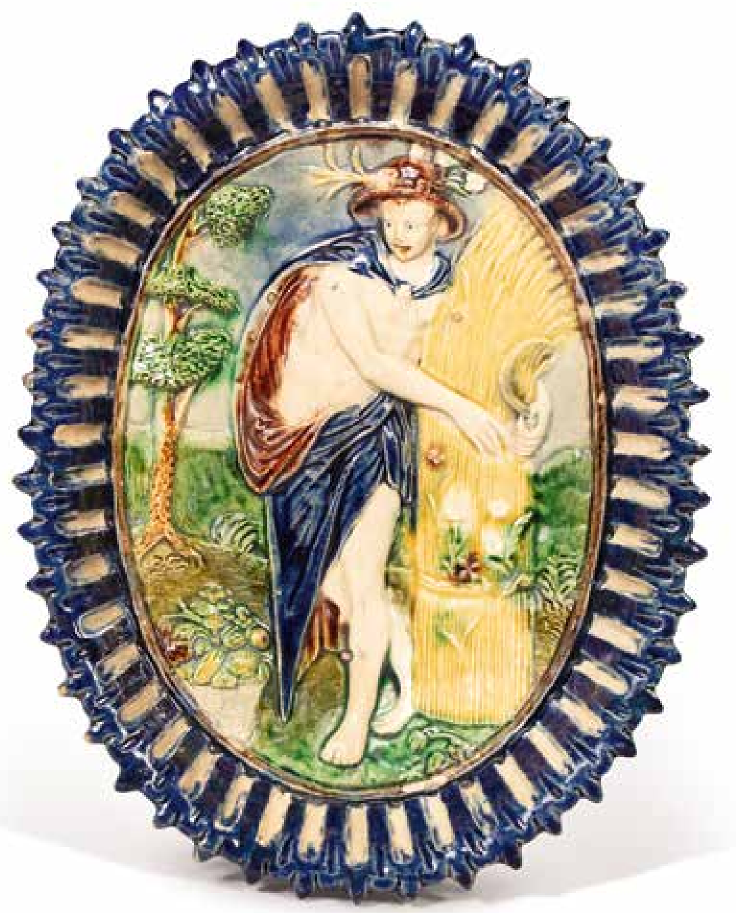
PROVENANCE
Rainer Zietz Ltd, Londres, 2014.

1 500-2 000 €

1 550-2 050 US$



190



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PLAT OVALE EN TERRE VERNISÉE “ALLÉGORIE DE L’ÉTÉ”, VERS 1600-1650, DANS LE STYLE DE BERNARD PALISSY

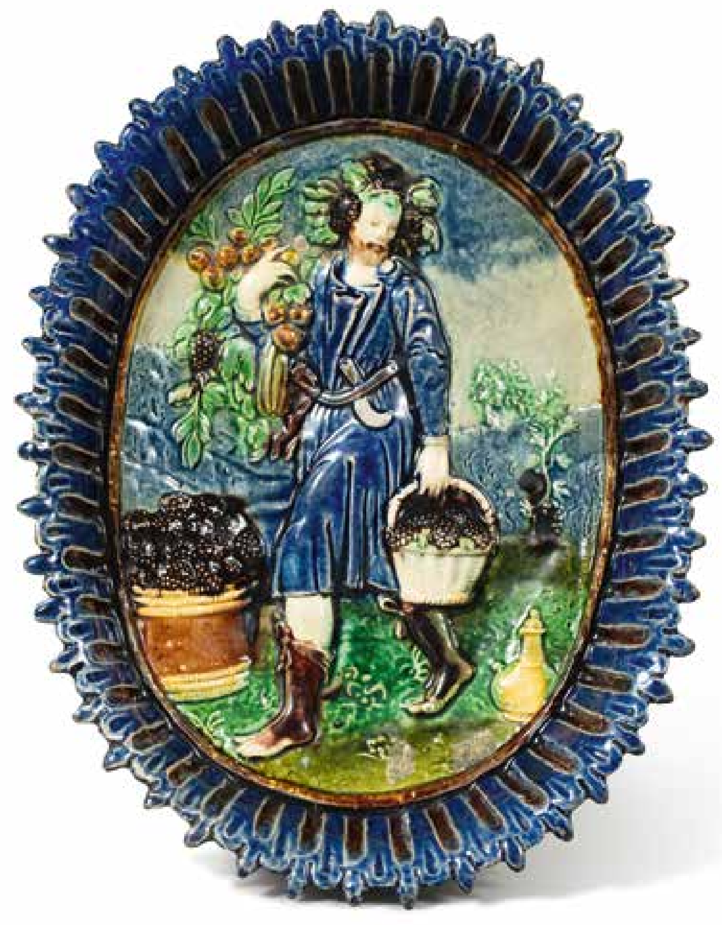
A PALISSY-TYPE MOULDED DISH “ALLEGORIE DE L’ETE”, CIRCA 1600-1650

the deep oval bowl moulded in relief with an allegorical figure emblematic of Summer, the scantily draped male figure with his arms around a wheat sheaf, below a gadrooned border and stiff-leaf rim, enriched in a typical palette
length 10⅝in.; 27 cm.

PROVENANCE
Rainer Zietz Ltd, Londres, 2014.

3 000-5 000 €

3 100-5 200 US$



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PLAT OVALE EN TERRE VERNISÉE “ALLEGORIE DE L’AUTOMNE”, VERS 1600-1650, DANS LE STYLE DE BERNARD PALISSY, PROBABLEMENT LE PRE D’AUGE

A PALISSY-TYPE MOULDED DISH “ALLEGORIE DE L’AUTOMNE”, CIRCA 1600-1650, PROBABLY LE PRE D’AUGE

the oval bowl moulded in relief with an allegorical figure emblmatic of Autumn, modelled as a male figure garlanded with fruit and carrying a basket filled with grapes, enriched in a typical palette
length 10¾in.; 27,5 cm.

PROVENANCE
Rainer Zietz Ltd, Londres, 2014.

3 000-5 000 €

3 100-5 200 US$

193

PLAT OVALE EN TERRE VERNISSÉE “AUX ARMES DE FRANCE”, VERS 1600-1650, DANS LE STYLE DE BERNARD PALISSY, ATELIER DE FONTAINEBLEAU

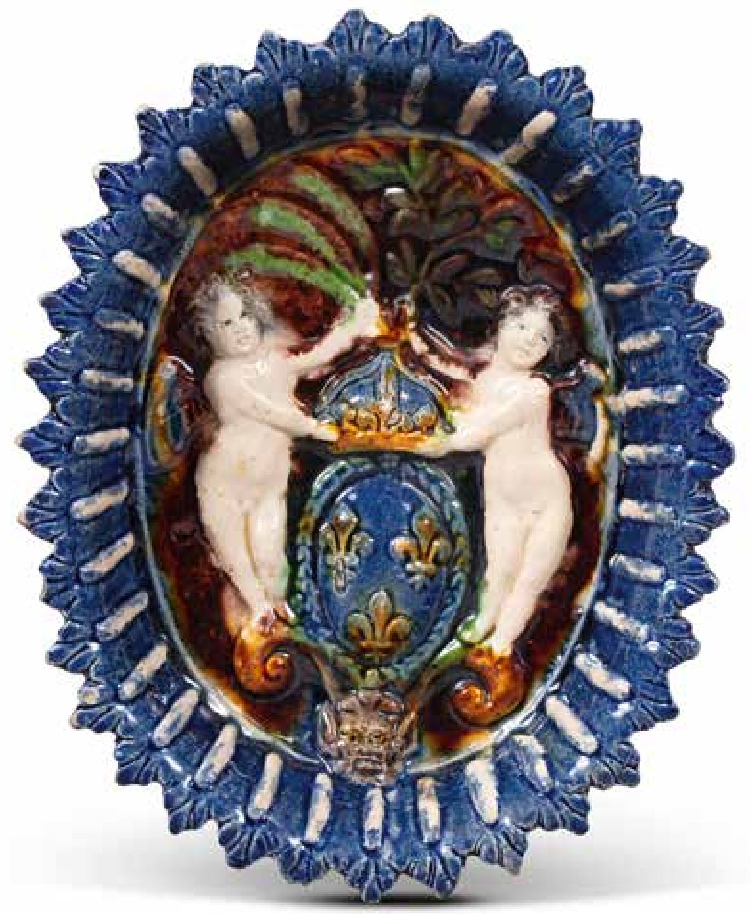
A PALISSY-TYPE MOULDED ROYAL ARMORIAL DISH “AUX ARMES DE FRANCE”, CIRCA 1600-1650, FONTAINEBLEAU WORKSHOP

the oval bowl moulded in relief with the Royal Arms of France within a crowned oval cartouche supported by a mask, flanked by putto supporters holding fronds within a ribbed border below a leaf-moulded rim, enriched in a typical palette
length 10¾in., 27,5 cm.

PROVENANCE
Rainer Zietz Ltd, Londres, 2014.

4 000-6 000 €

4 100-6 200 US$



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PLAT OVALE EN TERRE VERNISSÉE “LE LAVEMENT DES PIEDS”, VERS 1600-1650, DANS LE STYLE DE BERNARD PALISSY, PROBABLEMENT MANERBE

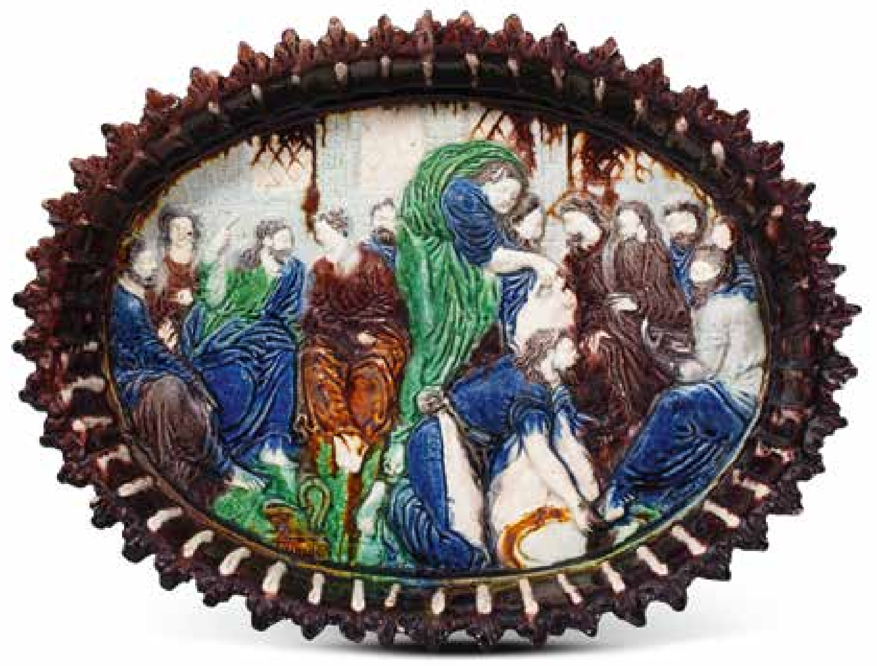
A PALISSY-TYPE MOULDED DISH “LE LAVEMENT DES PIEDS”, CIRCA 1600 TO 1650, PROBABLY MANERBE

the oval bowl moulded in relief with Christ washing the feet of the Apostles, within a ribbed border and leaf-moulded rim, enriched in a typical palette
length 14¼in.; 36 cm.

PROVENANCE
Rainer Zietz Ltd, Londres, 2014.

3 000-5 000 €

3 100-5 200 US$



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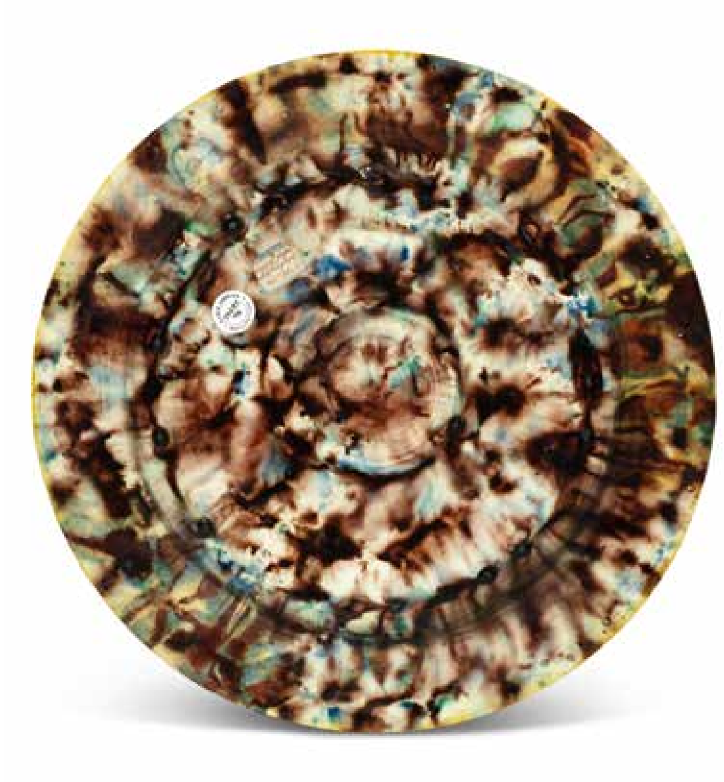
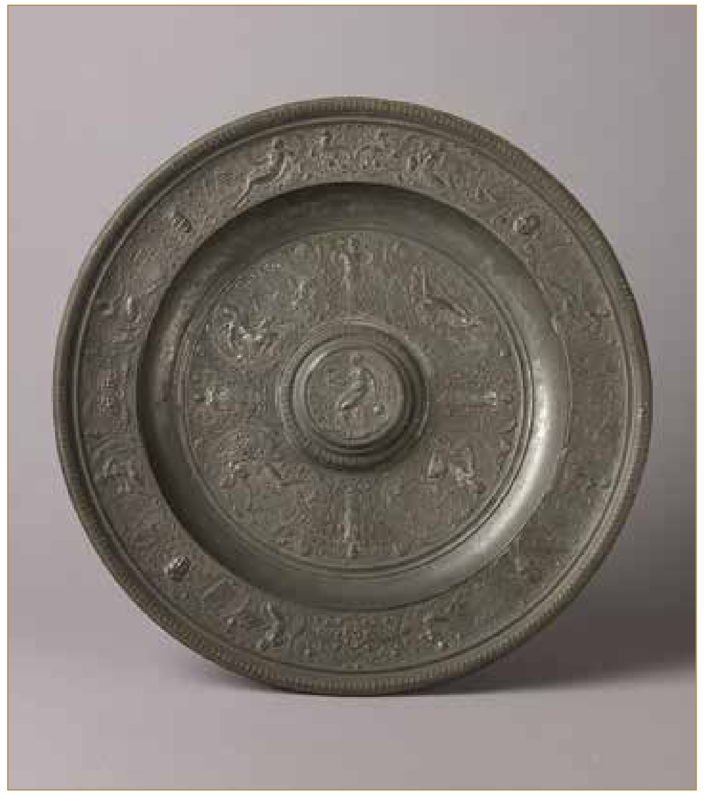




Bassin, François Briot, fin XVIe siècle. The Metropolitan Museum of Art, New York (1975.1.1472)

195

GRAND PLAT EN TERRE VERNISSÉE "TEMPERANTIA", VERS 1585-1600, DANS LE STYLE DE BERNARD PALISSY, D'APRÈS UN MODÈLE DE FRANÇOIS BRIOT

A LARGE PALISSY-TYPE MOULDED DISH "TEMPERANTIA", CIRCA 1585-1600, AFTER A MODEL BY FRANÇOIS BRIOT

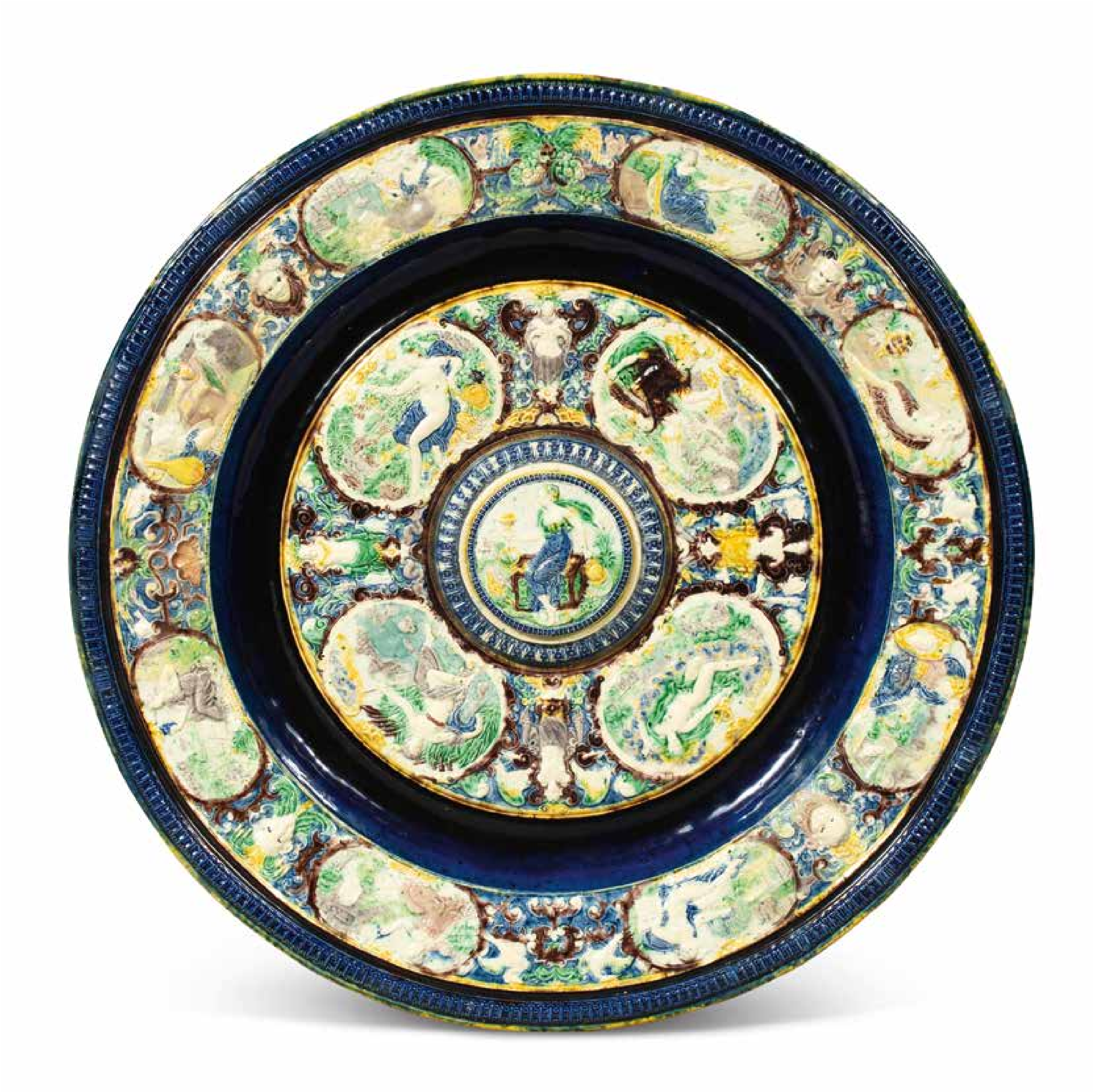
the circular dish with a central boss moulded with a figure titled *TEMPERANTIA*, above four cartouches with further allegorical figures emblematic of the Elements, named *AQVA*, *TERRA*, *IGNIS* and *AER*, the panels divided by winged termes among foliage, the well enriched in a dark-blue glaze encircled by a rim with further vignettes of Minerva and the Liberal Arts, named for *GEOMETRIA*, *ASTROLOGIA*, *MINERVA*, *GRAMMATICA*, *DIALECTICA*, *RHETORICA*, *MUSICA* and *ARITHMETIQUA*, divided by sections moulded with masks, animals and foliage, within an engrailed rim, enriched in a typical palette
diameter 16¼in.; 41 cm.

PROVENANCE
Rainer Zietz Ltd, Londres, 2014.

See A.V.B. Norman, *Wallace Collection Catalogue of Ceramics I Pottery, Maiolica, Faience, Stoneware*, London, 1976, pp, 333-5, no. C176. Another dish of this type was in the Collection of Baron Gustave De Rothschild, and by inheritance entered the collection of Baroness Lambert, illustrated in Marc Louis Solon, *A History and Description of the Old French Faïence*, 1903, fig. I. The dish was sold at Parke-Bernet Galleries, Inc., New York, 7 March 1941, lot 115.

20 000-30 000 €

20 500-30 700 US$



196

PENDULE NOCTURNE ITALIENNE PAR PIETRO TOMASSO CAMPANI, ROME, DATÉE DE 1682

AN ITALIAN NIGHT TIMEPIECE BY PIETRO TOMASSO CAMPANI, ROME, DATED 1682

en ébène, bois noirci, bronze doré et pierres dures montées

gilt and hardstone-mounted ebony and ebonised, on a later velvet-covered stand, 11½ x 9-inch dial painted with a depiction of the Immaculate Conception amidst billowing clouds, the upper section with a sector for the revolving hour disc painted with winged putti, the foliate gilt-repouseé surround inset with specimen stones, the movement with tic-tac escapement and large escape wheel, the barrel cover later cut and now leaving a partial signature *Petru.........682* the case with architectural cresting and a superstructure with arched top surmounted by a winged angel and flanked by putti, a further panel painted with winged putti and inset hardstones, all above female herm pilasters, pierced scrolls and hardstone panels on a moulded inverted breakfront base; the later velvet-covered plinth conforming to the base
height 92½ in.; width 31 in.; depth 12½ in.;
235 cm; 79 cm; 32 cm.

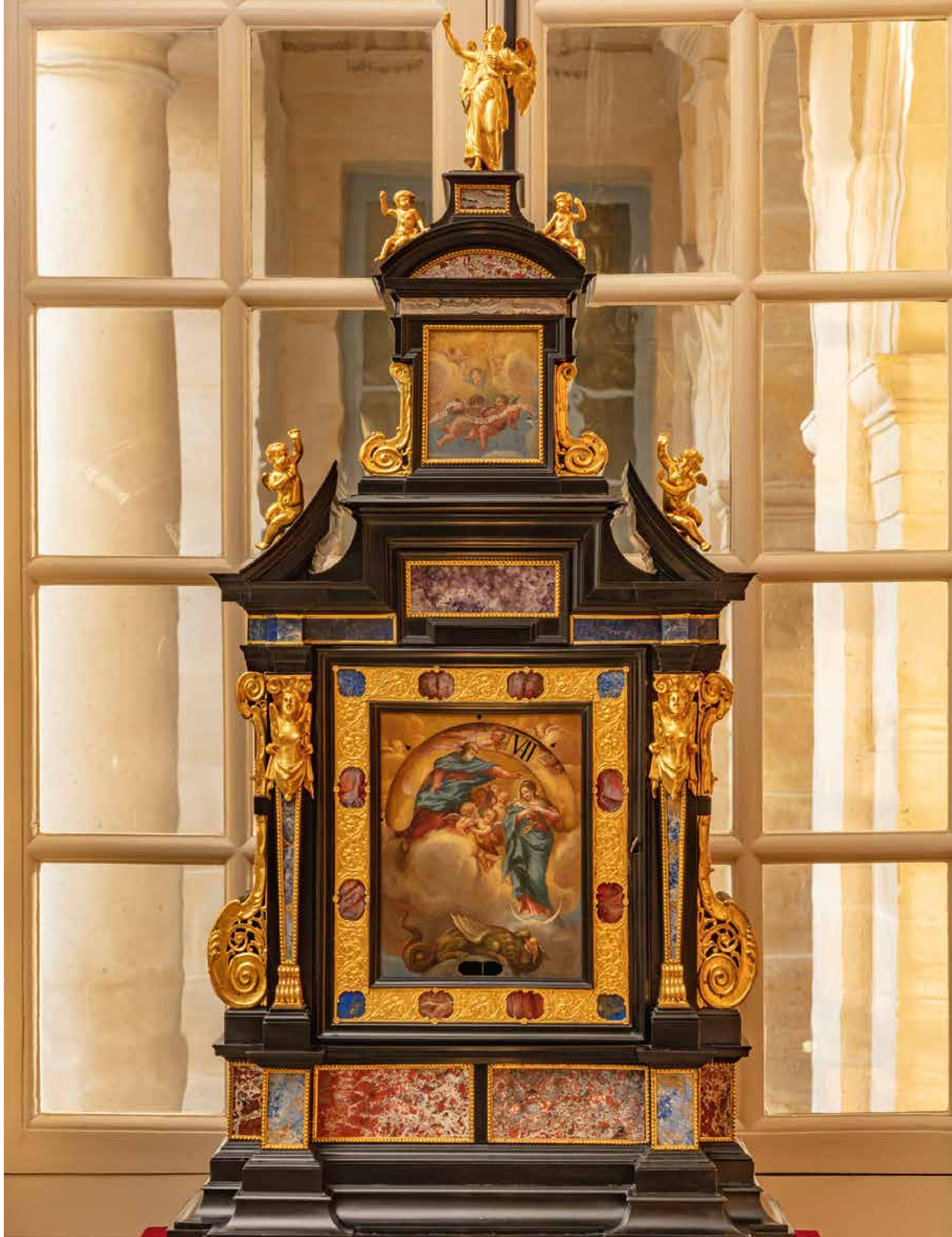
PROVENANCE
Christie's Londres, 8 novembre 2007, Lot 181.

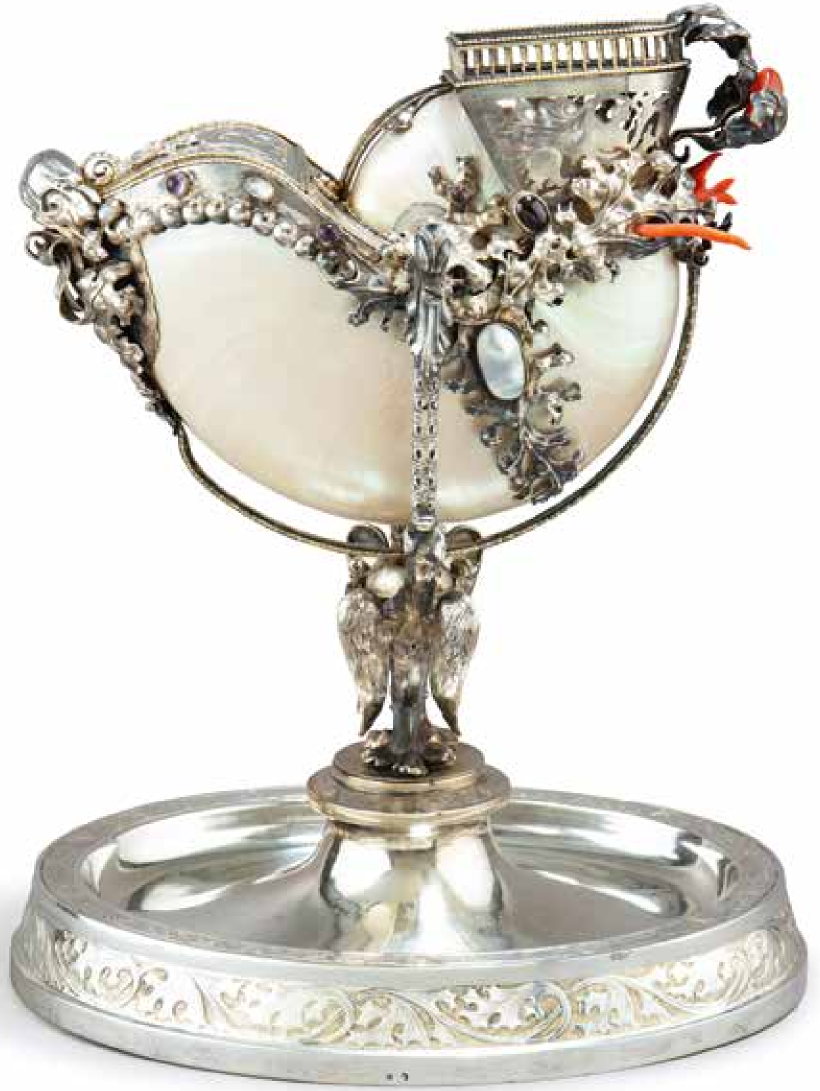
50 000-80 000 €

51 500-82 000 US$

The invention of the night timepiece is credited to Italian clockmaking brothers Pietro Tommaso, Giuseppe and Matteo Campani. Having been born in Umbria, they were working in Rome when, in 1655, they were commissioned by Pope Alexander VII to create a clock that could be seen at night but that would not disturb his sleep. The dial of the timepiece was designed to reveal the hour as a roving numeral across a curved sector divided into quarter hours and lit from behind by an oil lamp. It was Pietro Tomasso who takes the credit for the invention of a new spring-driven movement with silent escapement that runs continuously controlled by a governor. Unfortunately, whilst almost silent, it was far from satisfactory in terms of accuracy of timekeeping and the present timepiece has an early form of recoil escapement which is not silent. Nevertheless, in 1656 a silent night timepiece was delivered to Pope Alexander and he was apparently so pleased with it that he granted the Campani brothers a patent for their clocks.

The design of the cases of 17th century Italian night timepieces is taken from early 17th century home altars that were so popular at that time. The place of the devotional image in the centre of the altar is taken by the dial of the timepiece which incorporates the timekeeping dial but is also generally painted with an appropriate scene. The Campani brothers would have collaborated with other craftsmen to produce the cases for their clocks and it is known that they worked with the cabinetmaker, Giacomo Hermann and the artist Carlo Maratta. A very similar, if slightly smaller, example to the present clock is in the collection of the British Museum, London and is similarly signed and dated 1683. A spectacular example, in the form of a cabinet, and also by Campani, is in the collection of the Kunsthistorisches Museum, Vienna and dated 1663. A very similar example to the present clock and dated 1682 was offered for sale at Bonhams, London, 11th December 2019, Lot 100.





197

COUPE EN NAUTILE MONTÉ EN ARGENT, CORAIL ET PIERRES SEMI-PRÉCIEUSES, POINÇON D'ORFÈVRE FH, AUTRICHE, VERS 1900

AN AUSTRIAN NAUTILUS SHELL CUP WITH SILVER MOUNTS, RED CORAL AND SEMI-PRECIOUS STONES, MAKER'S MARK FH, VIENNA, CIRCA 1900

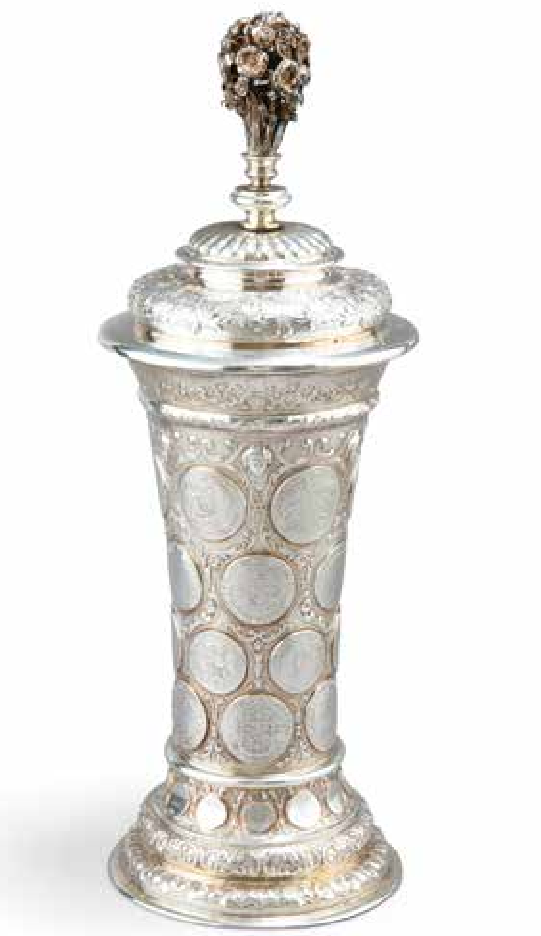
le couvercle à charnière en argent, le bec verseur en forme de tête de monstre, la coquille pivotant sur un support formé de deux dragons, le tout sur une base ovale ornée de feuilles de chardon

the nautilus shell mounted with silver foliage, coral and semi-precious stones, with a hinged parcel-gilt lid and monster mask spout, the shell pivoting on a stand formed of two dragons, the whole on an oval base with foliate chasings
height $14\frac{3}{16}$in.; 36 cm.

PROVENANCE
Hampel, Munich, 15 septembre 2011, lot 385

⊙ 8 000-12 000 €

8 200-12 300 US$



198

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GRANDE COUPE COUVERTE EN ARGENT SERTIE DE PIÈCES DE MONNAIE, PROBABLEMENT HANAU, VERS 1890

A LARGE GERMAN SILVER CUP AND COVER, PROBABLY HANAU, CIRCA 1890

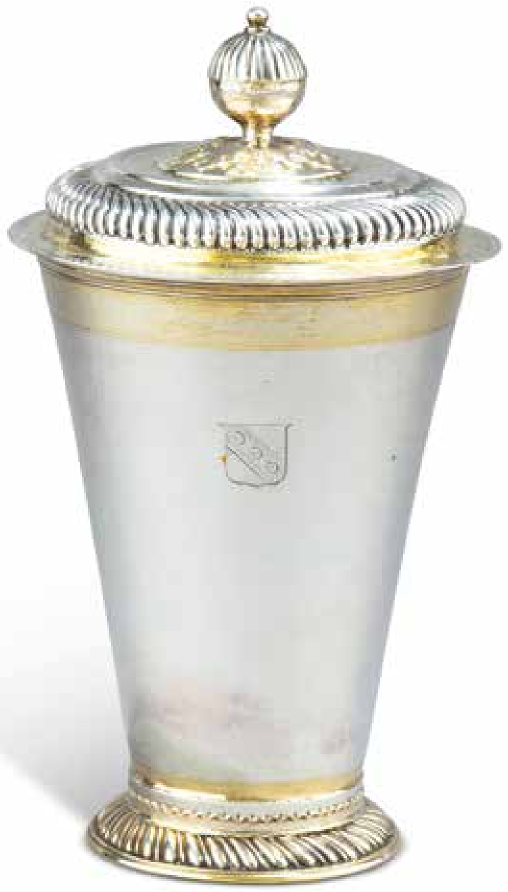
le corps orné de pièces de monnaie allemandes entourées de masques et de rinceaux fleuris, le couvercle ciselé de la même façon, la prise en bouquet floral

the body set with casts of German coins surrounded by masks and flowering scrolls, the stepped cover similarly chased and with a floral bouquet finial
height 19⅖in.; weight 74 oz.; 49,2 cm.; 2300 gr.

PROVENANCE
Sotheby's New York, 14 avril 2008, lot 23

3 000-4 000 €

3 100-4 100 US$



199

199

COUPE COUVERTE EN ARGENT ET VERMEIL PAR JACOB STABENAU, RIGA, LETTONIE, VERS 1715

A LATVIAN PARCEL-GILT SILVER COVERED BEAKER, JACOB STABENAU, RIGA, CIRCA 1715

de forme évasée, le corps gravé d'armoiries et d'initiales, le couvercle à prise en fleuron demi-godroonné, gravé aussi postérieurement d'armoiries

tapering form, the body engraved with arms and initials, the cover with a demi-gadrooned ball finial, the body also engraved with later coat-of-arms
height 8¼in.; weight 14½oz.; 21 cm.; 455gr.

PROVENANCE
Schloss Ahlden, Allemagne, 2010

5 000-8 000 €

5 200-8 200 US$

200

GRANDE COUPE COUVERTE EN ARGENT ET VERMEIL, PROBABLEMENT HANAU, VERS 1890

A LARGE GERMAN PARCEL-GILT SILVER STANDING CUP AND COVER, PROBABLY HANAU, CIRCA 1890

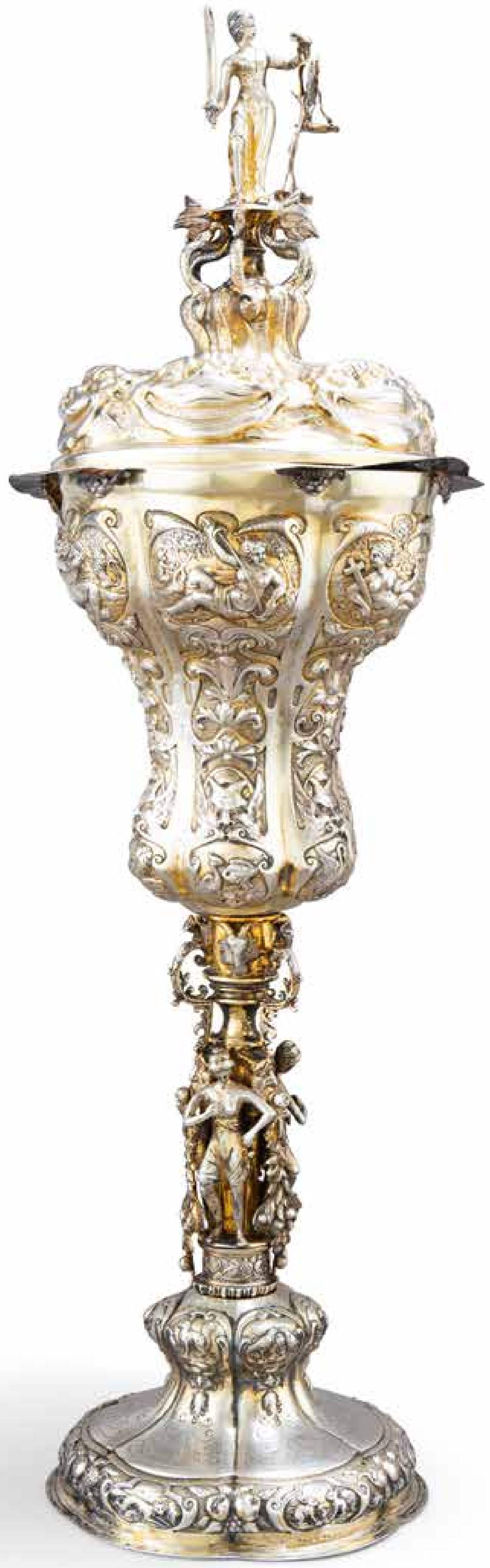
reposant sur une base circulaire ciselée d'animaux, le fût présentant trois femmes, la coupe lobée ornée de masques, le couvercle ciselé de dauphins surmonté d'une allégorie de la Justice

on shaped circular base chased with farm animals and insects, rising to the stem with three classical maidens beneath goat's heads, the lobed cup with satyr masks and classical allegories, the cover chased with grinning dolphins radiating from the centre and surmounted by figure of Justice
height 27⅕in.; weight 92,7 oz.; 69,2 cm, 2630 g.

PROVENANCE
Sotheby's New York, 9 avril 2008, lot 253

5 000-8 000 €

5 200-8 200 US$



201

GRANDE COUPE EN FORME DE GRAPPE DE RAISIN EN ARGENT ET VERMEIL PAR HANS KINDTSVATER, NUREMBERG, 1622-1634

A LARGE GERMAN PARCEL-GILT SILVER COVERED CUP, HANS KINDTSVATER, NUREMBERG, 1622-1634

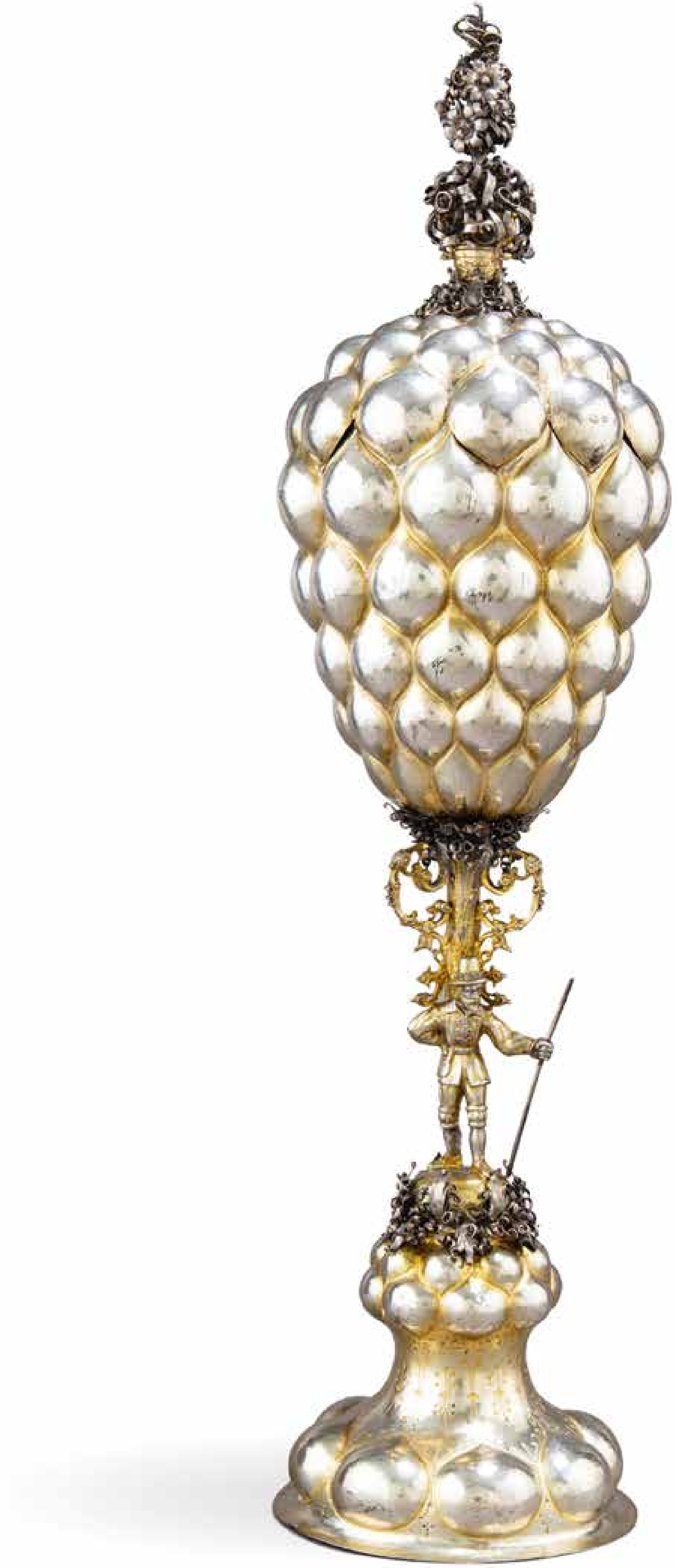
reposant sur un piédouche gravé, le fût représentant un voyageur muni d'un bâton, la prise du couvercle en bouquet de fleurs

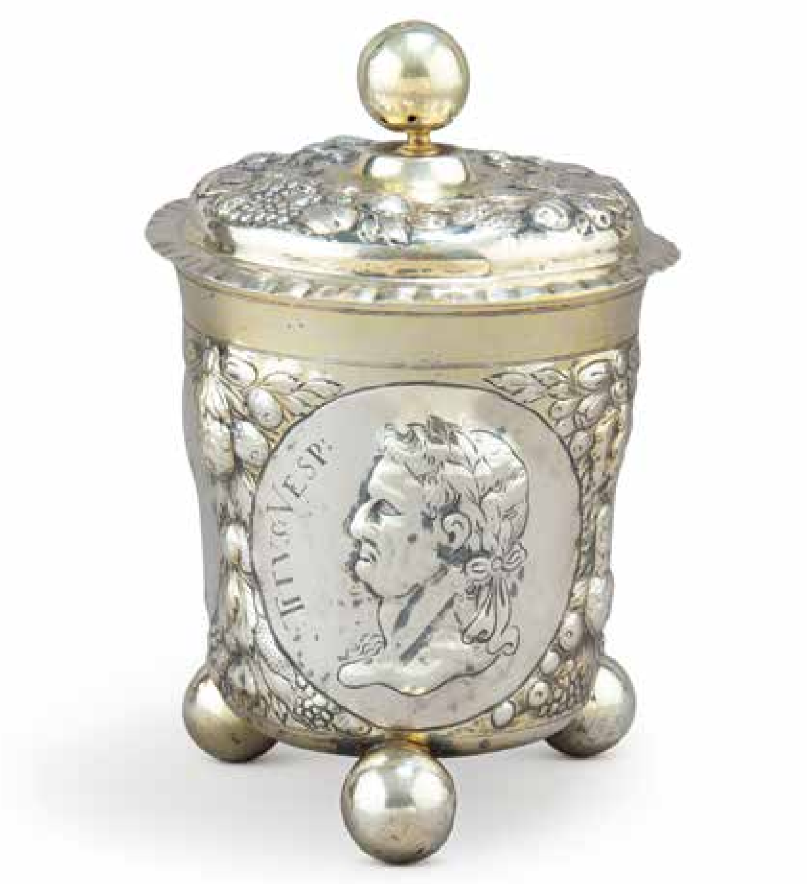
the knopped foot with decorative engravings, the stem modelled as a man with a stick and finely decorated C-shaped curves, above a pineapple-shaped body with finely chased blossoms on the cover finial and the stem ends
height 20⅘in.; weight 31,7 oz.; 53 cm; 900 gr.

PROVENANCE
Koller, 13 mars 2008, lot 1802

40 000-60 000 €

41 000-61 500 US$





202

202

GRANDE TIMBALE COUVERTE EN ARGENT ET VERMEIL PAR PHILIPP JAKOB DRENTWETT, AUGSBOURG, VERS 1680

A LARGE GERMAN PARCEL-GILT SILVER COVERED BEAKER, PHILIPP JAKOB DRENTWETT, AUGSBURG, CIRCA 1680

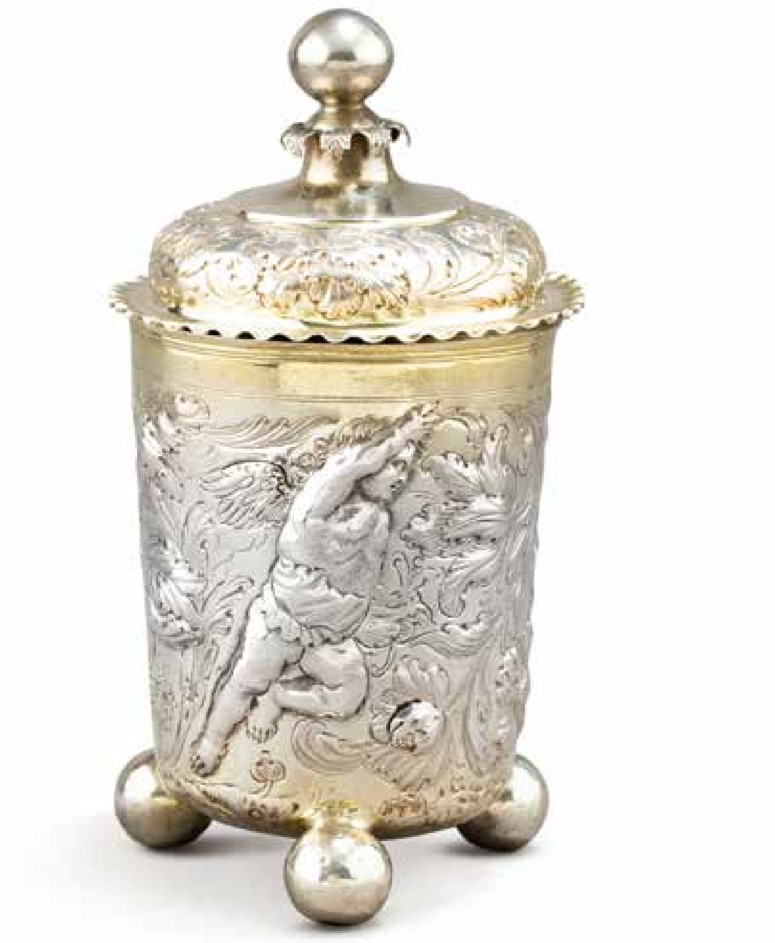
reposant sur trois pieds boules, ciselée de trois médaillons avec des bustes d'empereurs romains séparés par des guirlandes de fruits, le couvercle ciselé de fruits et de feuillages, la prise en boule

tapering cylindrical, on three ball feet, embossed and chased with three medallions with classical busts of Roman emperors separated by fruiting swags, the detachable cover chased with fruit and foliage and with a ball finial
height $8\frac{1}{16}$in.; weight 18,3 oz.; 20,5 cm; 520 gr.

PROVENANCE
Collection du Marquis et de la Marquise de Ravenel, Paris
Christie's Londres, 21 novembre 2007, lot 96

2 000-3 000 €

2 050-3 100 US$



203

203

TIMBALE COUVERTE EN VERMEIL, POINÇON D'ORFÈVRE PH, LEIPZIG, 1693-1695

A GERMAN SILVER-GILT COVERED BEAKER, MAKER'S MARK PH, LEIPZIG, 1693-1695

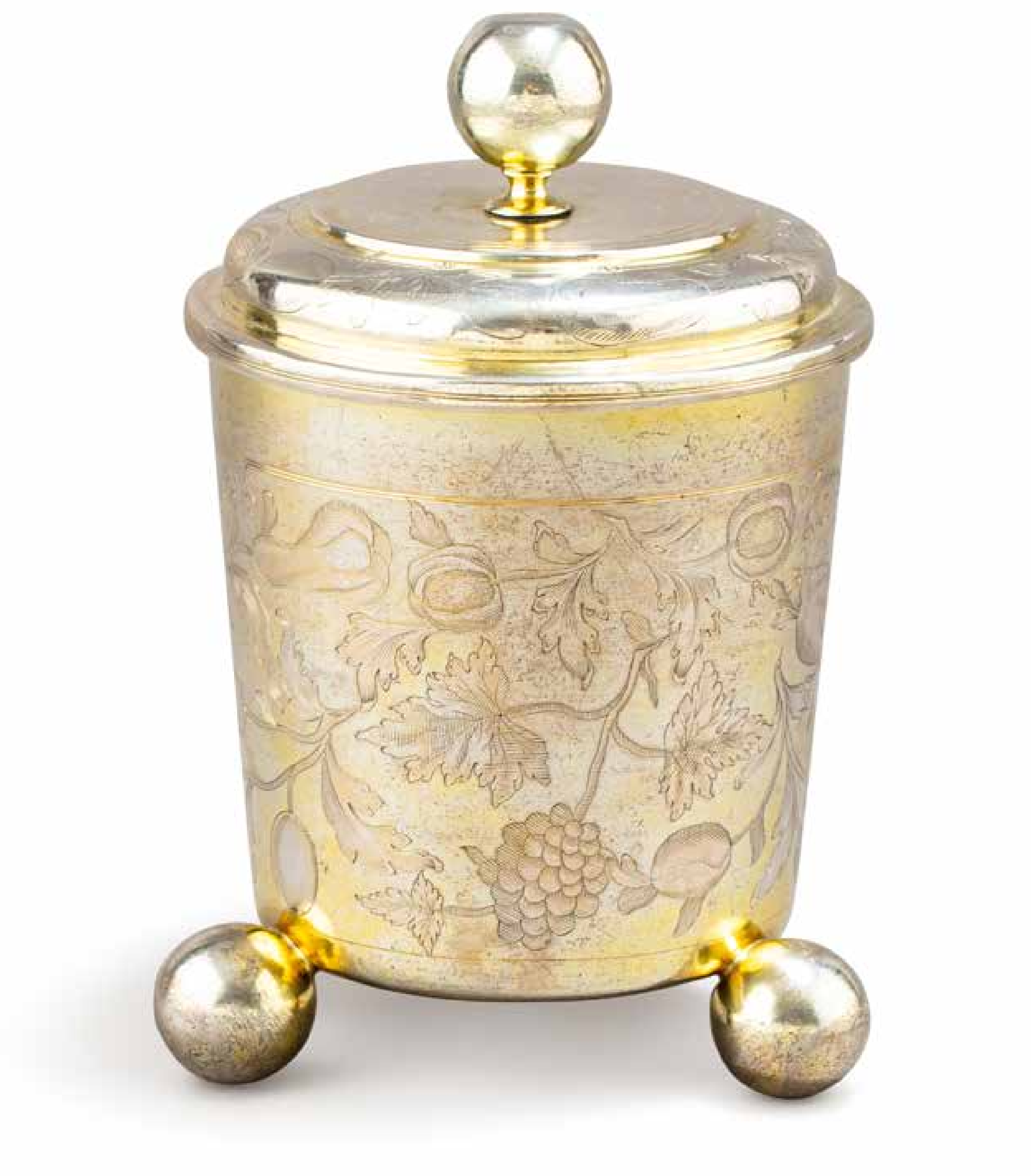
reposant sur trois pieds boules, le corps ciselé deputti dans des fleurs, la prise en forme de boule

on three ball feet, the body chased and embossed with merry-making putti amongst flowers, the cover with ball finial
height $6\frac{3}{8}$in.; weight $7\frac{1}{2}$oz.; 17 cm.; 245 gr

PROVENANCE
Hampel, Munich, 23 juin 2007, lot 790

2 000-3 000 €

2 050-3 100 US$



204

TIMBALE COUVERTE EN ARGENT ET VERMEIL PAR JOHANN CHRISTOPH TREFFLER I, AUGSBOURG, 1690

A GERMAN PARCEL-GILT SILVER COVERED BEAKER, JOHANN CHRISTOPH TREFFLER I, AUGSBURG, CIRCA 1690

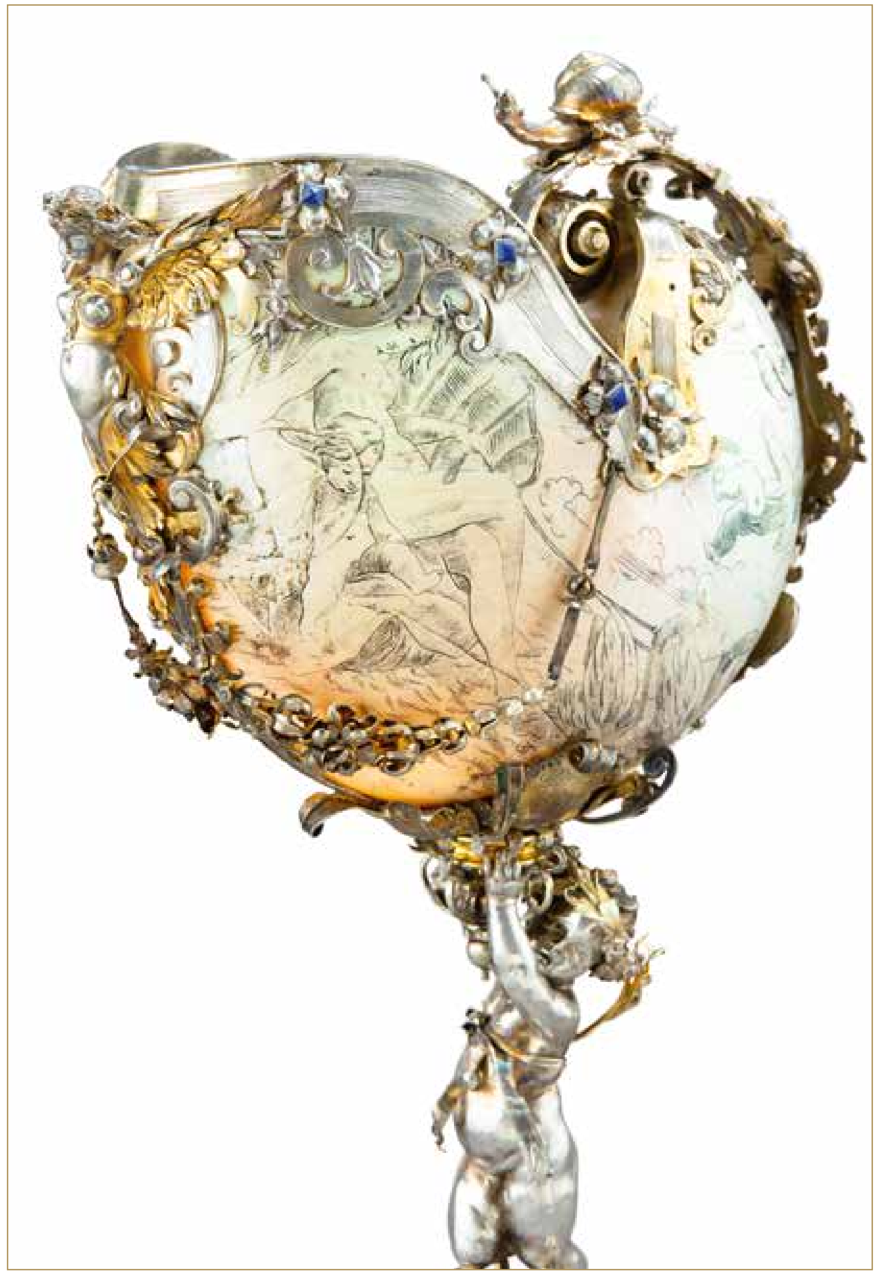
de forme cylindrique, gravé de fruits et légumes (pois, fraises, navets et noisettes), sur trois pieds boules, le corps gravé d'armoiries entourées des initiales BJ/AM/K, le couvercle gravé des mêmes initiales

on three ball feet, engraved with fruits and vegetables including strawberries and grapes, the body engraved with arms and initials *BJ/AM/K*, the cover engraved with same initials
height 7 in.; weight 15,8 oz.; 17 cm.; 450 g.

PROVENANCE
Sotheby's Paris, 10 avril 2008, lot 132

8 000-12 000 €

8 200-12 300 US$



205

GRANDE COUPE EN NAUTILE MONTÉ EN VERMEIL ET ÉBÈNE PAR EDUARD WOLLENWEBER, MUNICH, 1883

A LARGE GERMAN PARCEL-GILT SILVER-MOUNTED NAUTILUS CUP, EDUARD WOLLENWEBER, MUNICH, CIRCA 1883

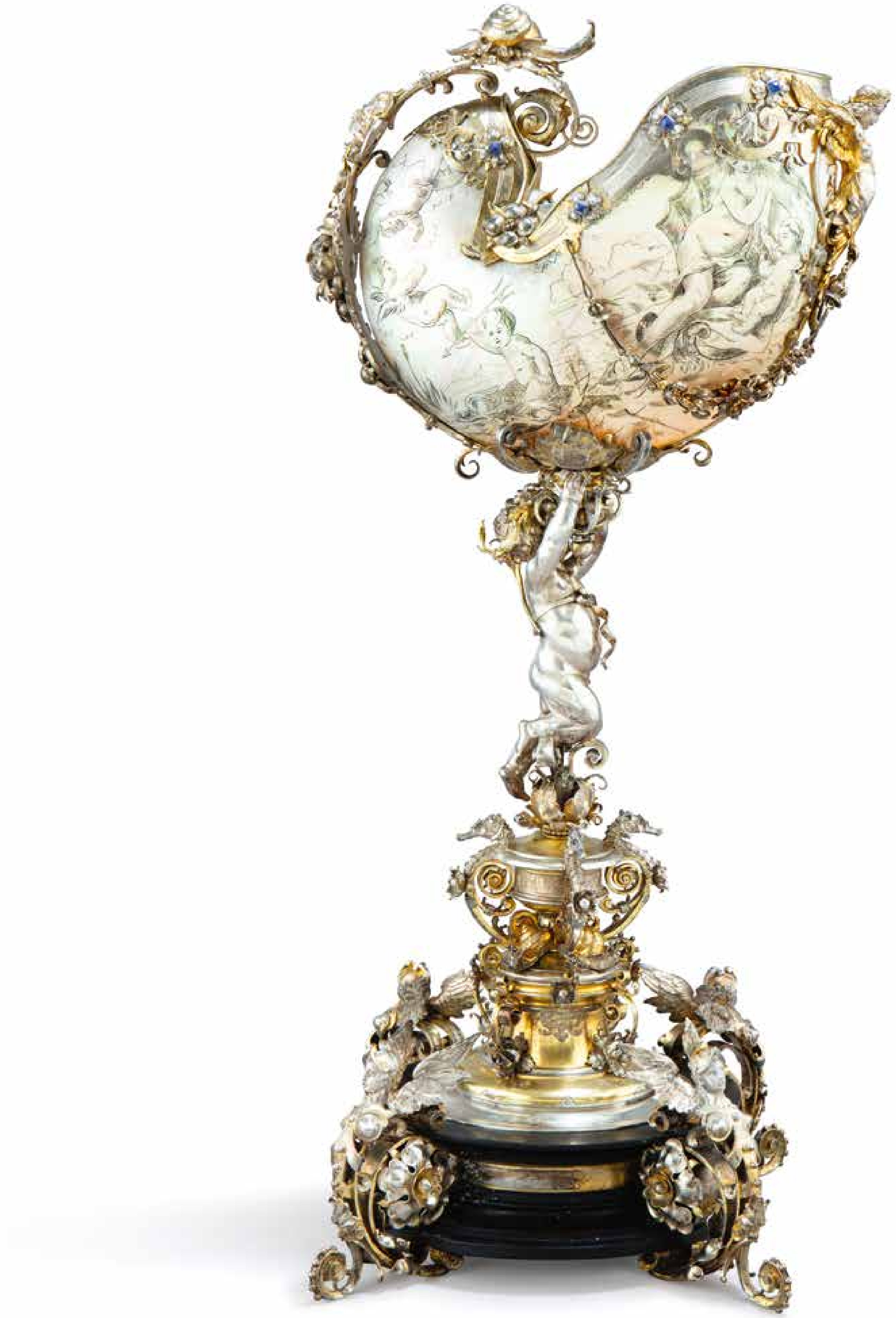
la base en ébène reposant sur quatre pieds à volutes avec des têtes ailées, le fût en forme de putto sur des hippocampes tenant le nautile, gravée de nymphes et de putti, avec des guirlandes, la prise en forme d'escargot

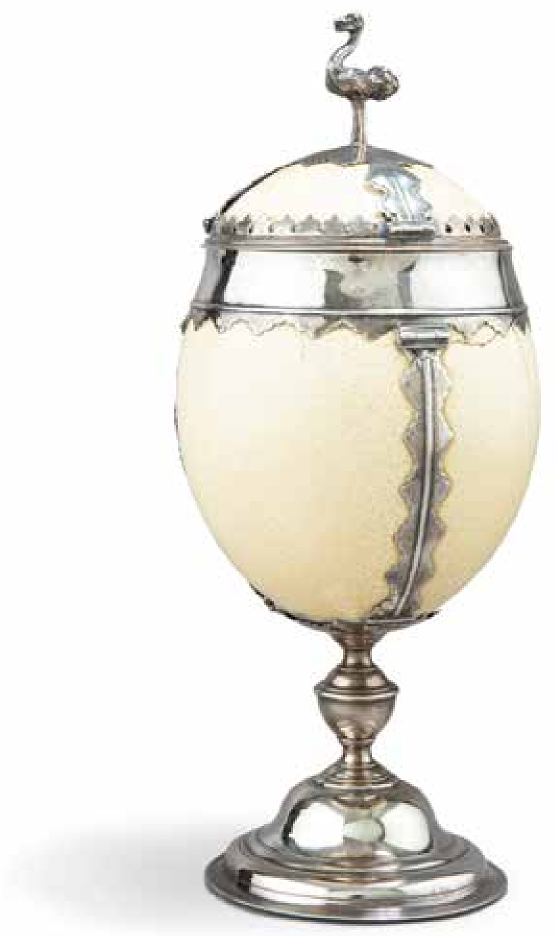
the ebony base supported on four scrolling feet with winged heads, leading to the stem formed as a putto above seahorses, holding aloft the nautilus shell, engraved with sea nymphs and playful sea putti, with swags and snail finial, the border inset with seven lapis square cabochons (one missing), the engraved nautilus possibly earlier, reputedly presented as a trophy for the 1883 Iffezheim horse race
height 18⅞in.; 48 cm.

PROVENANCE
Galerie Neuse, Brême, 2010

⊙ 50 000-80 000 €

51 500-82 000 US$





206

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OEUF D'AUTRUCHE MONTÉ EN ARGENT PAR LOUIS HAMON, LONDRES, VERS 1740

A SILVER-MOUNTED OSTRICH EGG CUP, LEWIS HAMON, LONDON, CIRCA 1740

reposant sur un piédouche, la coupe montée en argent, le couvercle orné d'une bordure trilobée en argent, la prise en forme d'autruche

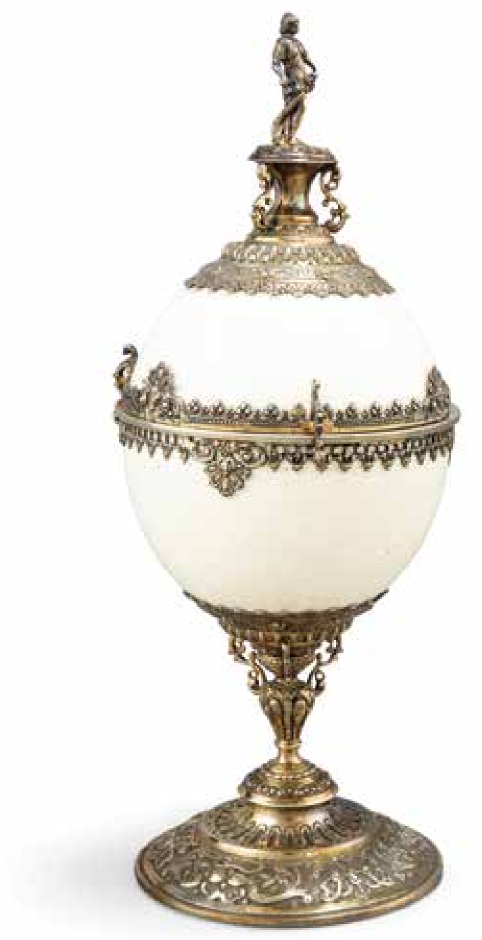
on spreading foot, the ostrich egg applied with silver straps and rim, the cover with silver trefoil border, straps and ostrich finial, the cup rim engraved with a crest
height 12 in.; 30,5 cm.

PROVENANCE
Collection privée, San Francisco
Christie's New York, 23 octobre 2008, lot 201

The crest is that of Luttrell.

⊙ 2 000-3 000 €

2 050-3 100 US$



207

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OEUF D'AUTRUCHE MONTÉ EN VERMEIL PAR J.D. SCHLEISSNER SOHNE, HANAU, VERS 1890

A SILVER-GILT-MOUNTED OSTRICH EGG CUP, J.D. SCHLEISSNER SOHNE, HANAU, CIRCA 1890

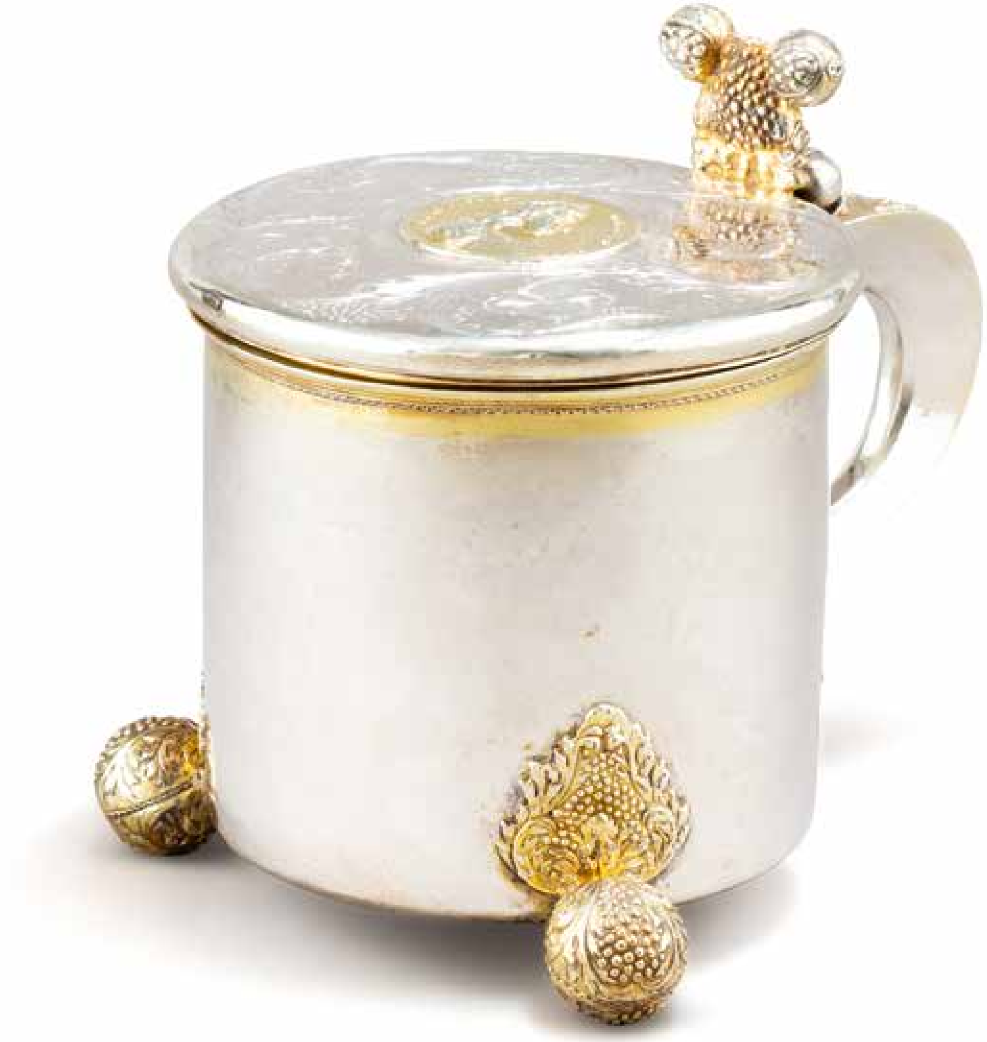
le couvercle intérieur ajouré et serti d'une pièce de monnaie portant l'inscription "X. EINE MARCK 1768 NURNBERG S.R.", la prise du couvercle représentant Judith et Holopherne

the base and cover with chased strapwork and fruit, the cover surmounted by the figure of Judith holding the head of Holofernes, the interior with a hinged, pierced lid covering the bottom half of the cup, inset with a 1768 Nuremburg thaler
height 13 in.; 33 cm.

PROVENANCE
Sotheby's Paris, 30 octobre 2008, lot 113

⊙ 2 000-3 000 €

2 050-3 100 US$



208

GRANDE CHOPE EN ARGENT ET VERMEIL PAR JOHANN MARTIN WINTERSTEIN, GÖTEBORG, CIRCA 1690

A SWEDISH PARCEL-GILT SILVER TANKARD, JOHANN MARTIN WINTERSTEIN, GOTHENBORG, CIRCA 1690

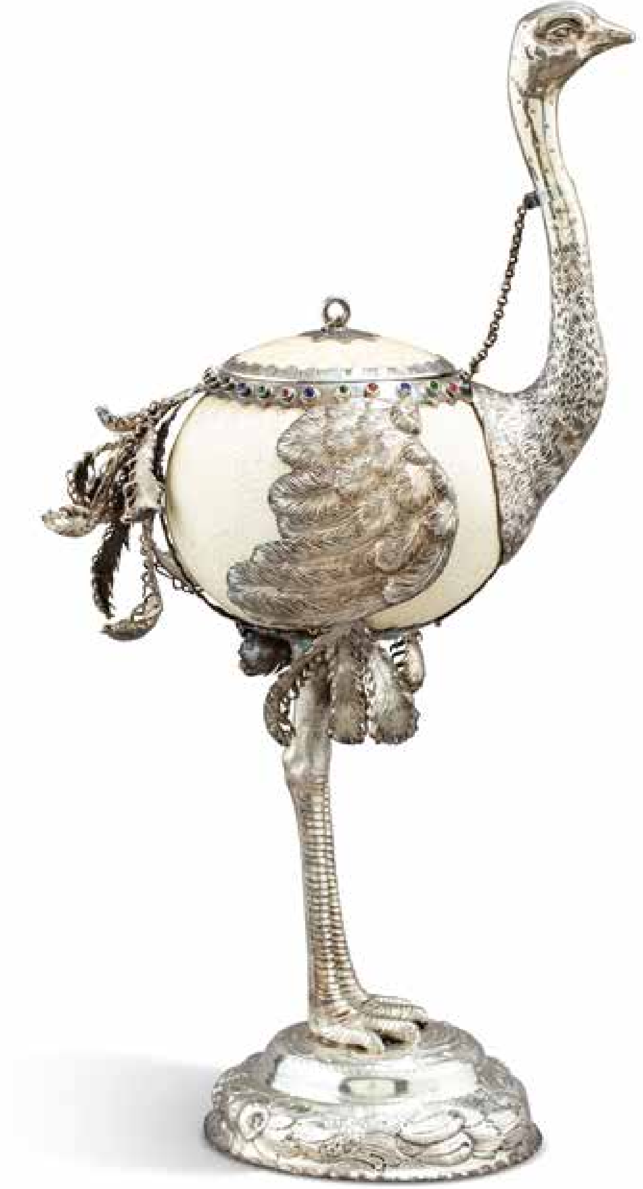
le couvercle gravé de fleurs encadrant un portrait de Charles XI en médaillon avec l'inscription CAROLUS.XI.D.G.REX.SVECIAE, la prise et les pieds en forme de grenade éclatée, l'anse ornée d'un écusson gravé KOS/CBD

the cover engraved with flowers around an inset medallion of Charles XI with inscription *CAROLUS.XI.D.G.REX.SVECIAE* , with a pomegranate thumb-piece and three pomegranate feet, the handle engraved on a shield *KOS/CBD*
height 7½in.; weight 48 oz.; 19 cm; 1360 g.

PROVENANCE
Sotheby's Paris, 15 avril 2010, lot 243

12 000-18 000 €

12 300-18 500 US$



209

GRANDE AUTRUCHE FORMÉE D'UN OEUF D'AUTRUCHE MONTÉ EN ARGENT, PROBABLEMENT ALLEMAGNE, VERS 1890, POINÇONS D'IMPORTATION DE LONDRES, 1903

A SILVER-MOUNTED OSTRICH EGG CUP AND COVER, PROBABLY GERMANY, CIRCA 1890, WITH LONDON IMPORT MARKS FOR 1903

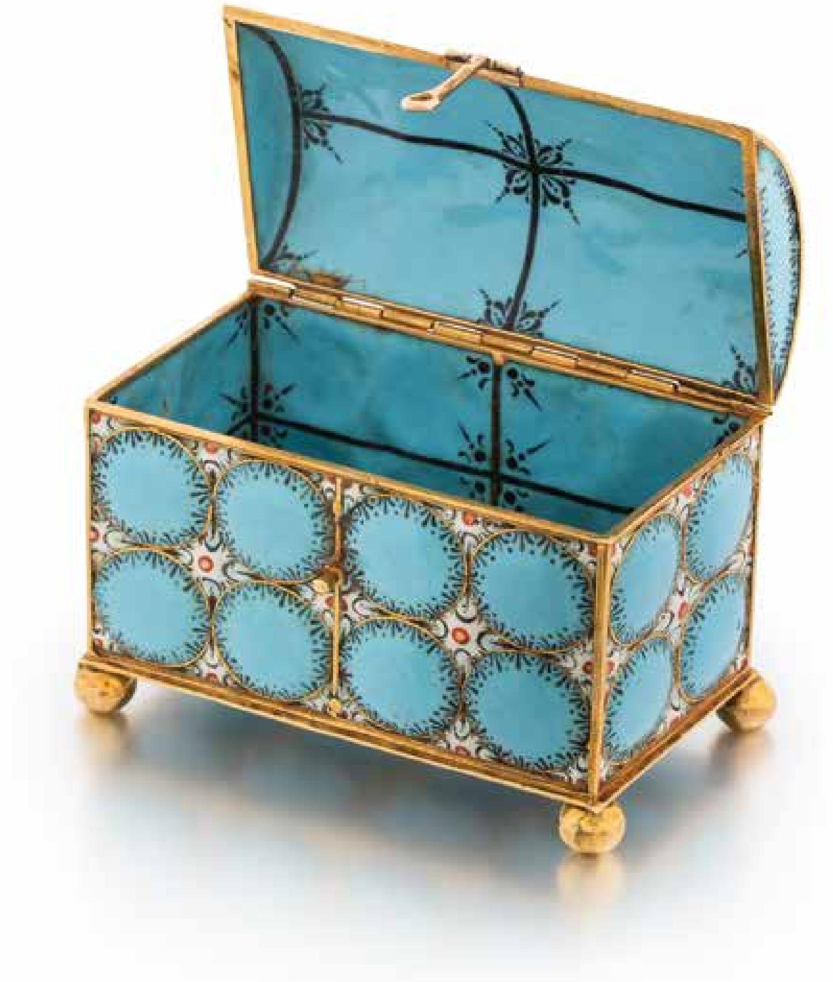
le cou, les pattes et le plumage ciselés au naturel, le couvercle amovible, le bord de la coupe serti de cabochons colorés

in the form of an ostrich with an eggshell as the body and cover, the neck, legs, and plumage realistically chased, with a lift-off cover studded below with coloured cabochons
height 19 1/16in.; 48.5 cm.

PROVENANCE
Sotheby's Paris, 30 octobre 2008, lot 114

⊙ **3 000-5 000 €**

3 100-5 200 US$



210

COFFRET EN OR ET ÉMAIL, PROBABLEMENT FRANCE, VERS 1680-1685

A GOLD AND ENAMEL CASKET, PROBABLY FRENCH, CIRCA 1680-1685

le couvercle bombé et les côtés émaillés de bleu pâle et de feuillage noir dans des bandes dorées, entourés d'émail blanc décoré de rouge et de feuillage noir, l'intérieur émaillé de fleurs stylisées, poinçon d'importation française ultérieur, dans un étui en cuir estampillé Wartski, Londres

rectangular, the domed lid and all sides enamelled with gently raised pale blue oval roundels painted with black foliate borders within gold bands, surrounded by opaque white enamel decorated with raised red pellets within fine black foliage, gold hinge and clasp, raised on gold ball feet, the inside enamelled with black borders and stylised floral ornaments on a pale blue ground, *unmarked apart from later French import marks, in a later velvet-lined leather case stamped for Wartski, London*

weight: 43.4 g
length 2⅛in.; 5,7cm.

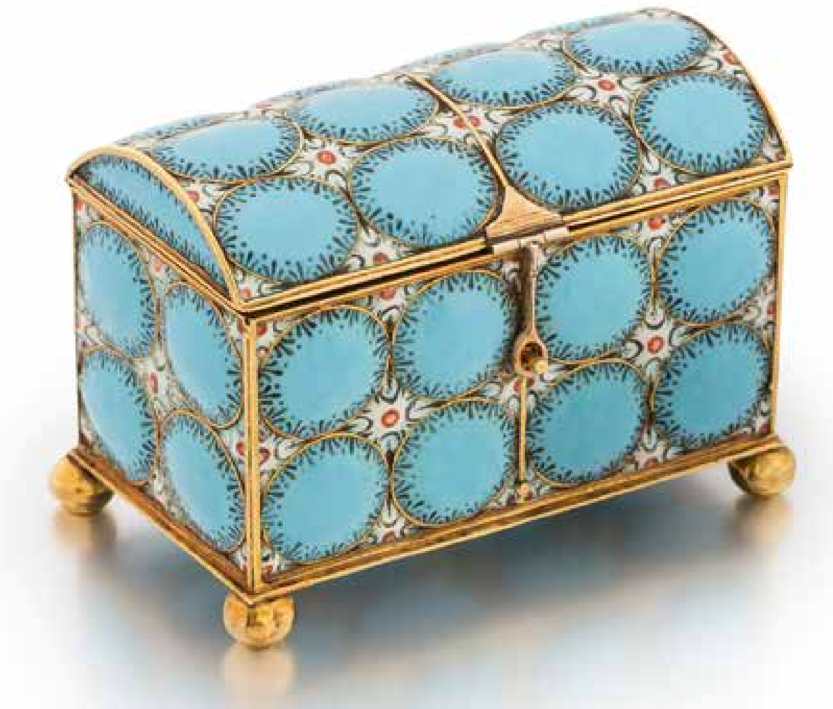
PROVENANCE
Collection J. Ortiz-Patiño;
Wartski 1974;
The Arnold and Barbara Burton collection, vendu Bonham's Londres, 18 juin 2014, lot 1.

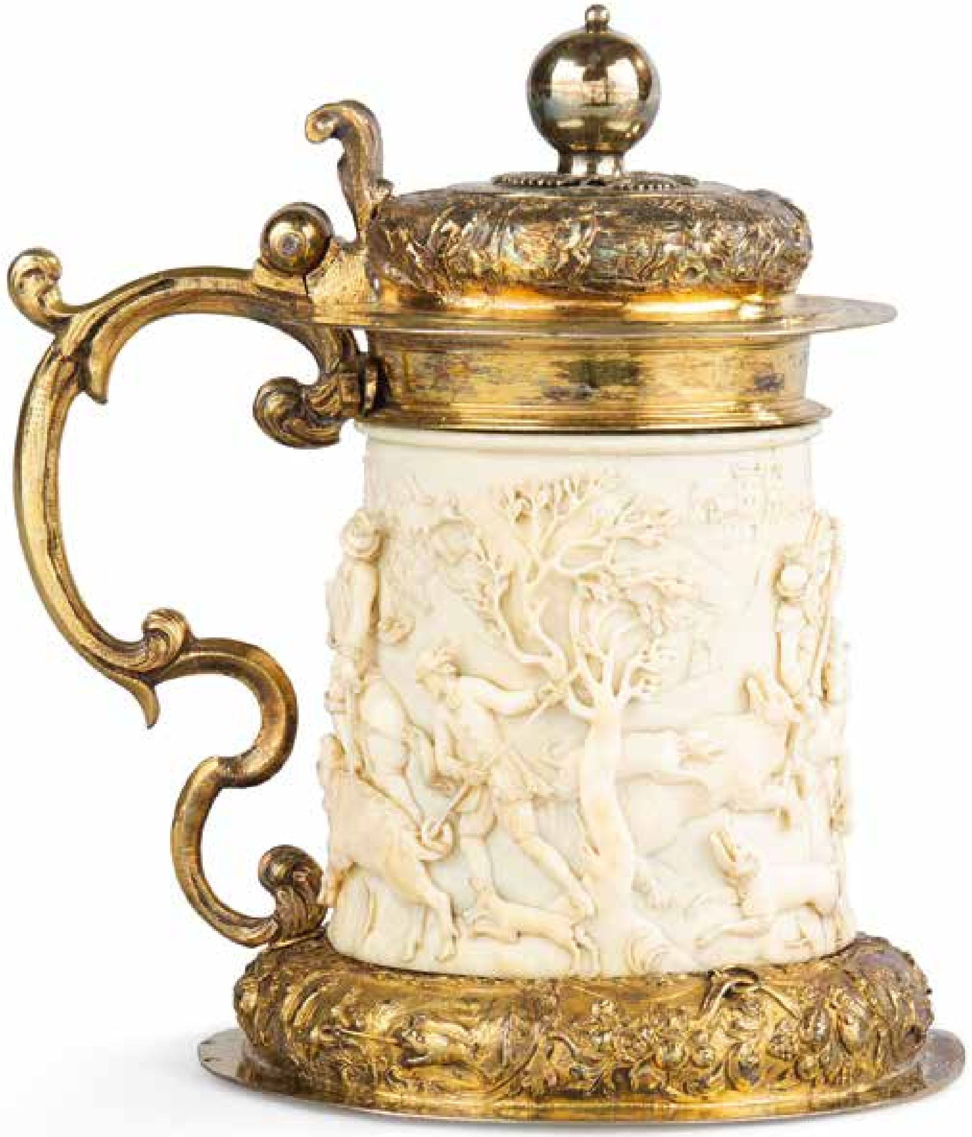
LITERATURE
Kenneth Snowman, *Eighteenth Century Snuff Boxes of Europe*, plate 595;
The Wrightsman Collection. Vol III, p. 87

EXHIBITED
ADA Golden Jubilee Exhibition, Victoria and Albert Museum, London, 1968, cat no 54.

30 000-50 000 €

30 700-51 500 US$





211

CHOPE EN IVOIRE MONTÉE EN VERMEIL PAR CLAUS WARNEKEN, BRUNSWICK, VERS 1660

A GERMAN IVORY TANKARD WITH SILVER-GILT MOUNTS, CLAUS WARNEKEN, BRUNSWICK, CIRCA 1660

l'ivoire finement sculpté d'une chasse à l'ours, au sanglier et au cerf dans des paysages, la monture en vermeil décorée d'une chasse au loup, au cerf et au sanglier, l'anse à double volute, la prise en boule

the ivory finely carved with bear, boar and stag hunt within landscapes, the silver-gilt mounts with wolf, stag and boar hunts, double scroll handle and ball finial

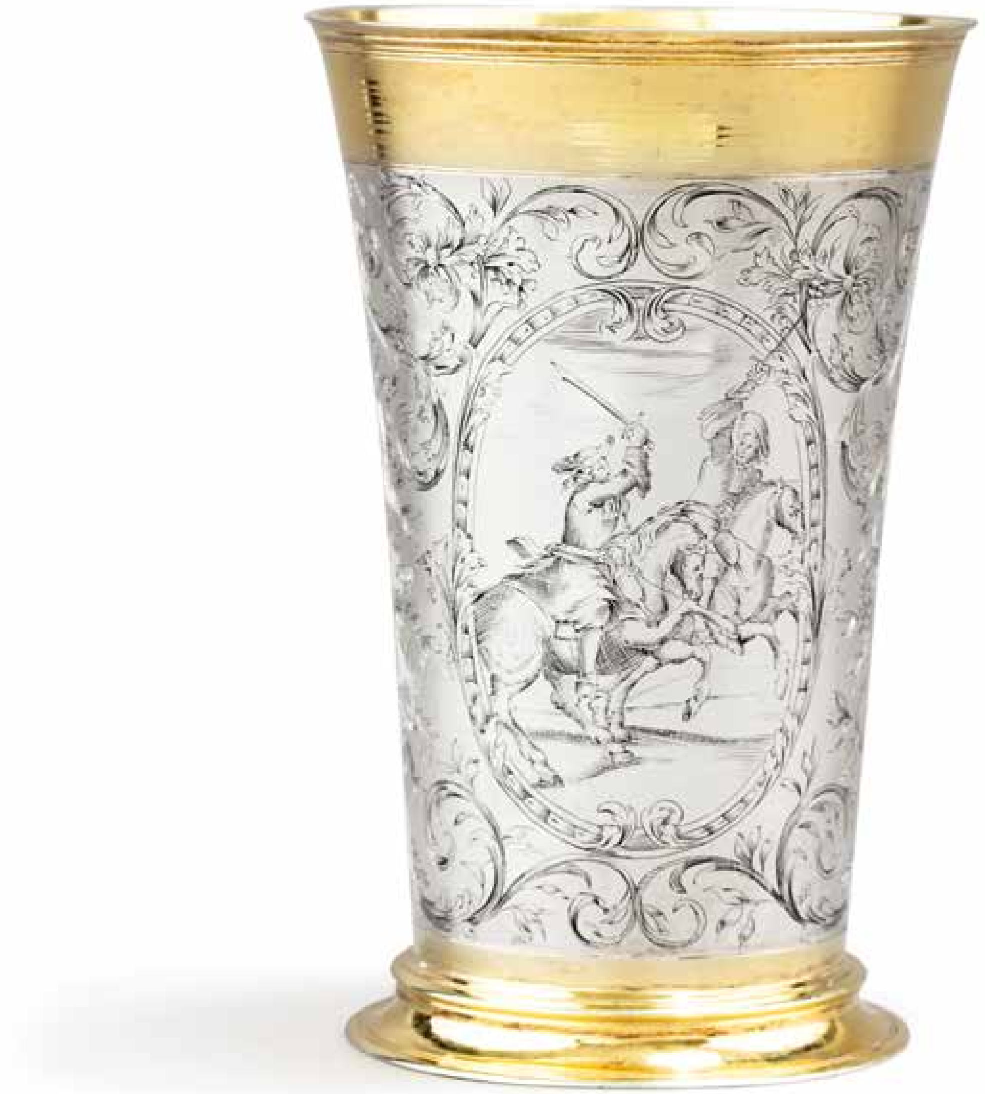
Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item

Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.

PROVENANCE
Kenneth Davis, Londres, 2013

⊙ 30 000-40 000 €

30 700-41 000 US$



212

GRANDE TIMBALE EN ARGENT ET VERMEIL PAR JOHANN SIGMUND ABRELL, AUGSBOURG, VERS 1660

A GERMAN PARCEL-GILT SILVER BEAKER, JOHANN SIGMUND ABRELL, AUGSBURG, CIRCA 1660

le corps gravé de deux médaillons représentant des chocs de cavalerie dans un entourage de fruits et de rinceaux

flaring form, finely engraved with two oval scenes, one of horsemen fighting with swords and another fighting with pistols, surrounded by fruit and foliage
height 6¾in.; weight 14,4 oz.; 17,2 cm; 410 g.

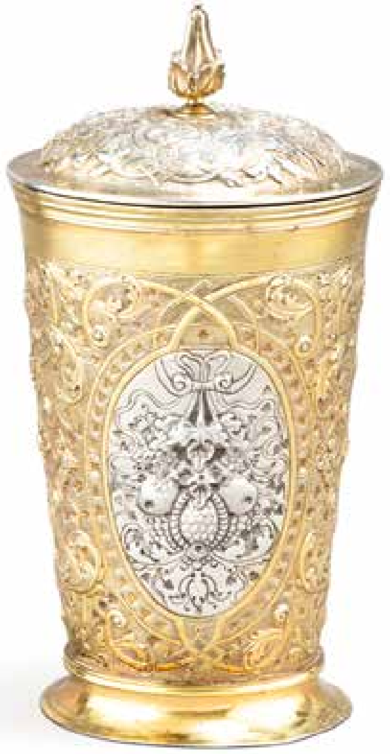
(1)

PROVENANCE
Sotheby's Genève, 8 mai 1989, lot 35;
Payer Zürich, 1990;
Sotheby's Paris, 15 avril 2010, lot 220.

EXHIBITED
Meisterwerke der Goldschmiedekunst,
Bayerischen Nationalmuseum, Munich, 2004,
p. 21, no. 9

30 000-50 000 €

30 700-51 500 US$



213

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GRANDE TIMBALE COUVERTE EN VERMEIL ET ARGENT, PORTANT DES POINÇONS APORCRYPHES RUSSES, XXE SIÈCLE

A PARCEL-GILT SILVER BEAKER AND COVER, BEARING PSEUDO RUSSIAN MARKS, 20TH CENTURY

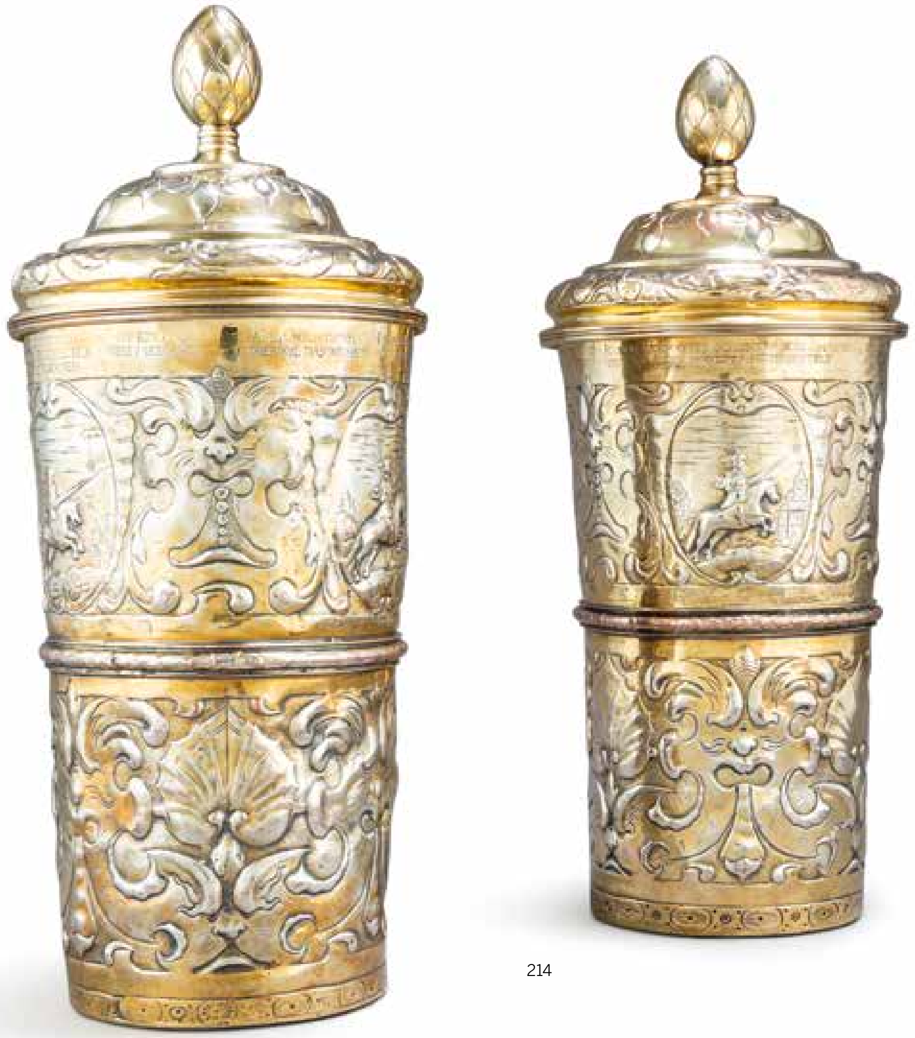
de forme cylindrique évasée, sur un piédouche, le corps repoussé et ciselé de feuillages et d'entrelac, au centre de deux médaillons ovales en argent ciselés de fruits, de rubans et de guirlandes, le couvercle apparemment non poinçonné décoré de façon similaire

tapering cylindrical, on a flared base, cast and chased with foliage and strapwork on a textured ground, centring two oval silver medallions chased with ribbon-tied fruit and foliage swags, the cover similarly decorated, marked near rim and on base, the cover apparently unmarked
height 10 in.; weight 20½oz.; 25,5 cm; 640 gr.

PROVENANCE
Collection of the Marques and Marquise de Ravenel, Paris
Christie's Londres, 21 novembre 2007, lot 95

1 500-2 000 €

1 550-2 050 US$



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PAIRE DE GRANDS GOBELETS COUVERTS EN CUIVRE DORÉ PROB. PAR ELKINGTON & CO, BIRMINGHAM, VERS 1885

A PAIR OF LARGE GILDED ELECTROTYPE COVERED BEAKERS, PROBABLY ELKINGTON & CO, BIRMINGHAM, CIRCA 1885

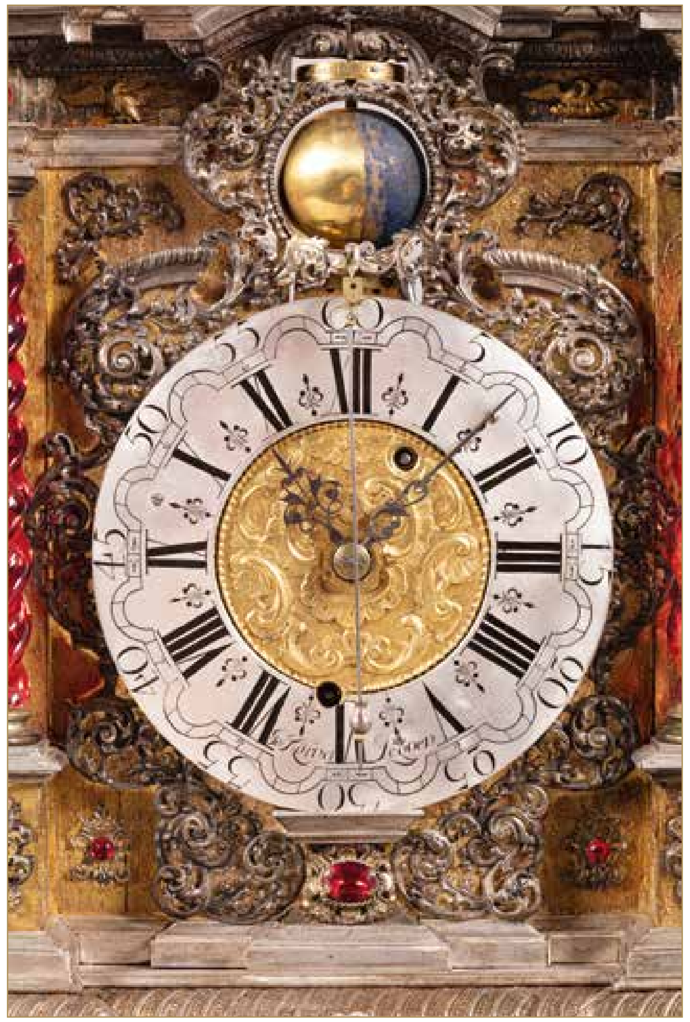
d'après un gobelet du château royal de Rosenborg près de Copenhague, orné de rinceaux et scènes équestres, le couvercle avec prise en artichaut, le bord gravé d'inscriptions en allemand et de la date 1635

after a German beaker at Rosenborg Castle, Copenhagen, tapering cylindrical and with auricular scrolls centring equestrian scenes, the detachable covers with cone finials, the rims engraved with German inscriptions dated 1635, one with remains of Elkington Department of Science & Art stamps
15 1/4in. ; 38,6 cm.

PROVENANCE
Collection of the Marquis and Marquise de Ravenel, Paris
Christie's Londres, 21 novembre 2007, lot 93

6 000-8 000 €

6 200-8 200 US$



215

PENDULE D'AUTEL, ALLEMAGNE DU SUD/ AUTRICHE, DÉBUT DU XVIIIE SIÈCLE

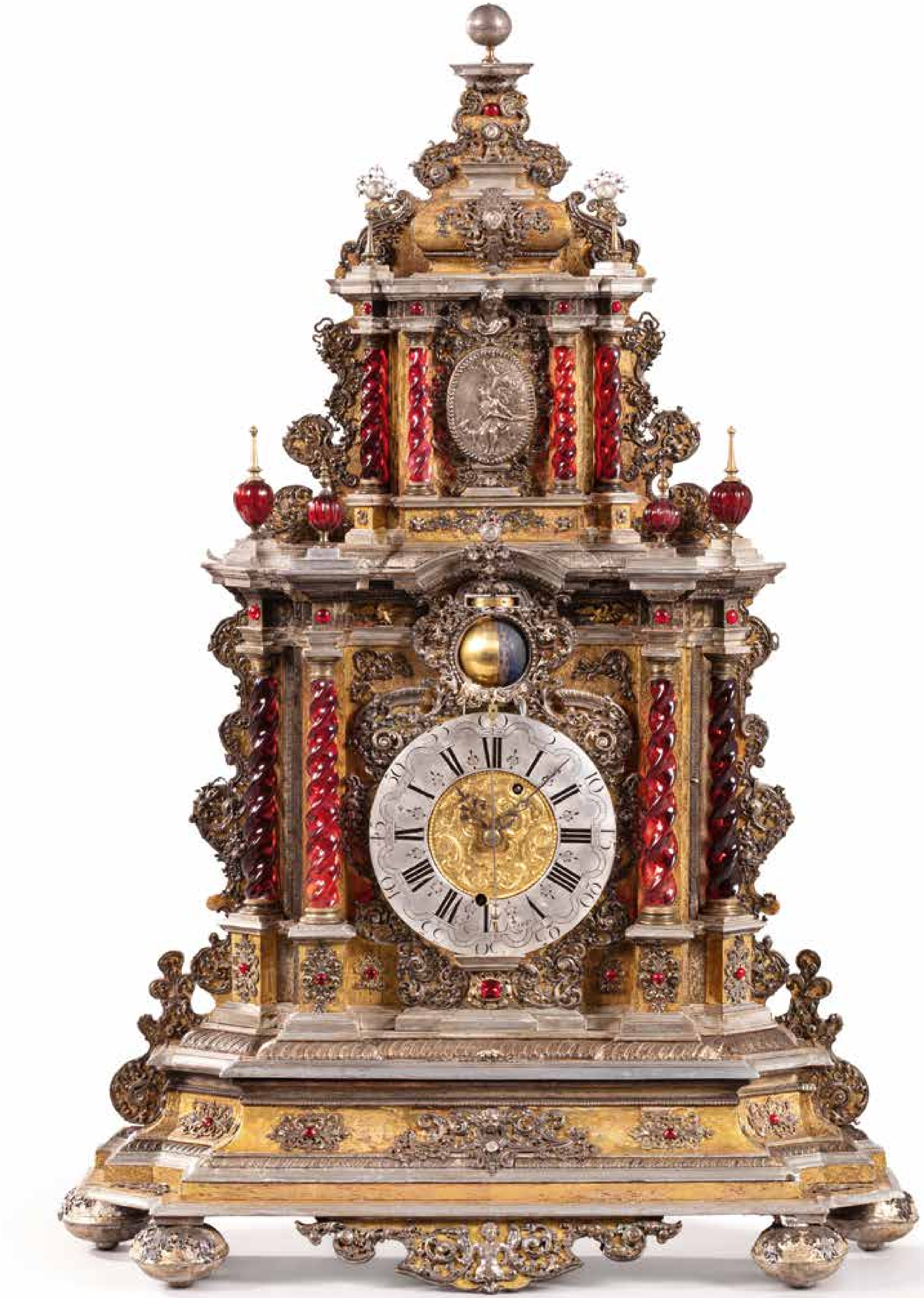
AN ALTAR CLOCK, SOUTH GERMAN/ AUSTRIAN, EARLY 18TH CENTURY

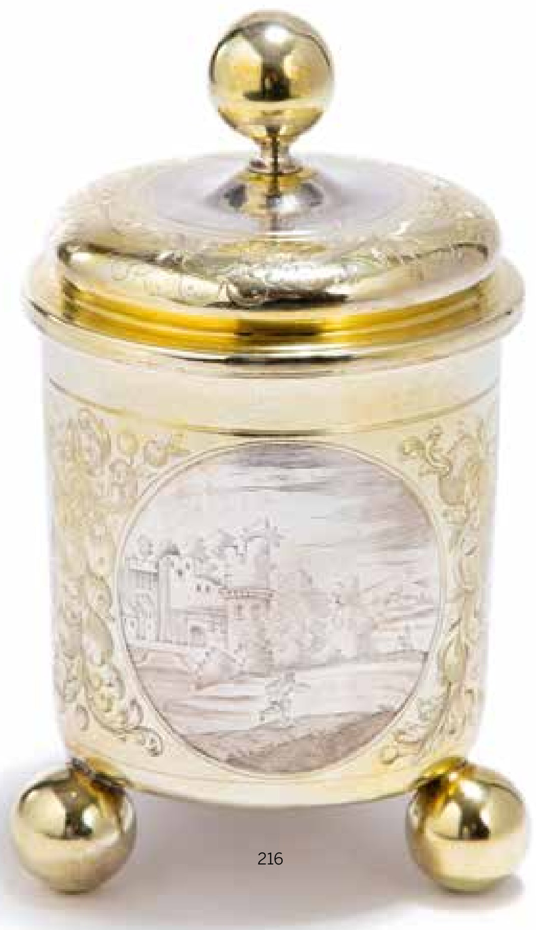
en bois argenté, doré et monté sur argent, signée Jo: Korner, Leqben
silvered, giltwood and silver-mounted, 6¾-inch silvered chapter ring signed *Jo: Korner, Leqben,* gilt repousse centre below a spherical moon with lunar date ring, the movement with chain fusee to the going train with verge escapement and front-mounted pendulum, standing barrel to the striking train with external locking plate strike (bell lacking), the ornate tiered case surmounted by a silver terrestrial globe above a plaque depicting Diana with a hound, the stepped and moulded plinth with a frieze drawer containing a mirror, the whole decorated with pastes, spiral ruby glass pillars and applied with repoussé foliate scrolls
Height 34½ in.; Width 24 in.; Depth 8½ in.;
87,5 cm; 61 cm; 22 cm.

PROVENANCE
Collection Privée ;
Steinitz, 2010.

50 000-80 000 €

51 500-82 000 US$





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TIMBALE COUVERTE SUR TROIS PIEDS BOULES EN ARGENT PARTIELLEMENT DORÉ PAR JOHANN I SCHUCH, AUGSBOURG, VERS 1680-1685

A GERMAN PARCEL-GILT SILVER COVERED BEAKER, JOHANN I SCHUCH, AUGSBURG, CIRCA 1680-1685

le corps gravé de trois paysages chacun dans des médaillons ovales, le couvercle bordé d'une frise de fruits et de rubans

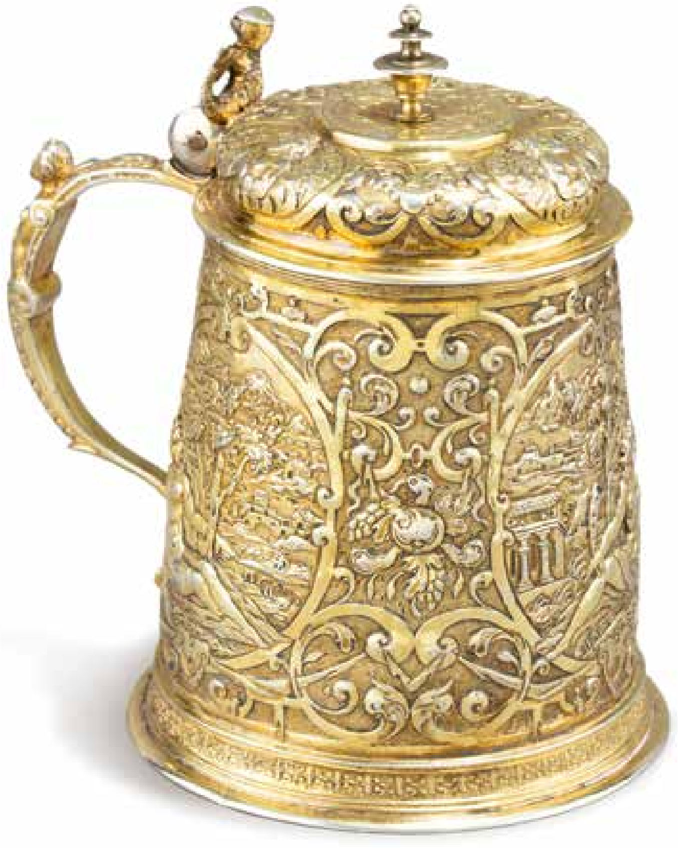
engraved with three landscapes in oval medallions, a frieze of fruit and ribbons at the cover, on three ball feet,
7½in.; 14 oz.;19 cm; 400 g.

PROVENANCE
Sotheby's Genève, 14 novembre 1984, lot 222
Sotheby's Paris, 15 avril 2010, lot 210

EXHIBITED
Meisterwerke der Goldschmiedekunst, Bayerischen Nationalmuseum, Munich, 2004, p. 18, no. 6

7 000-10 000 €

7 200-10 300 US$



217

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CHOPE EN VERMEIL, NON POINÇONNÉE, ALLEMAGNE, VERS 1600

A GERMAN SILVER-GILT TANKARD, UNMARKED, CIRCA 1600

de forme évasée, les bords ciselés d'un motif d'enroulement autour de trois vignettes de femmes allongées, gravée sous la base d'un archer caressant une femme nue, l'appui-pouce en forme de sirène, gravé d'armoiries et "GEORGE VON HAGEN, 1604"

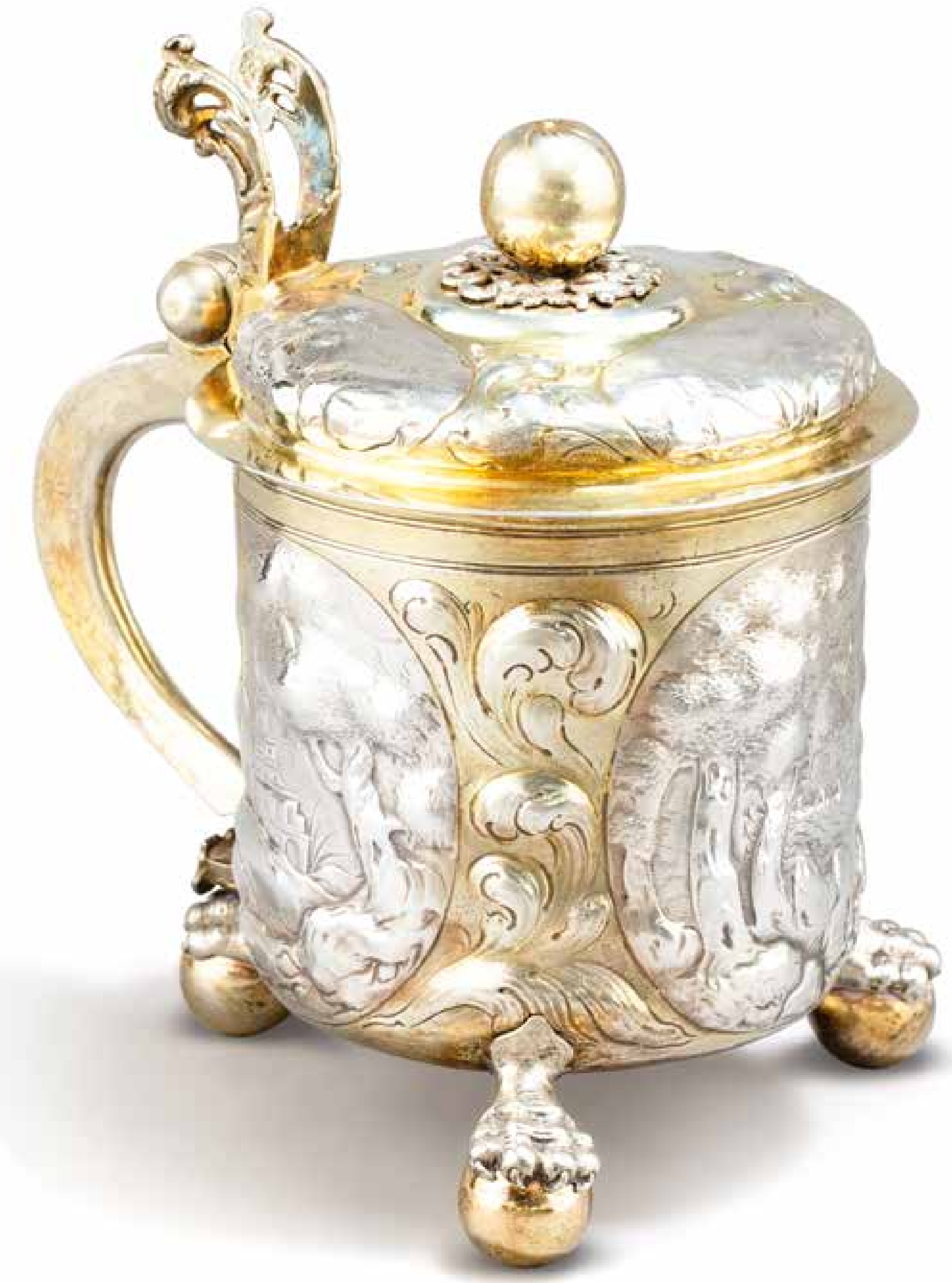
tapering form, the sides chased with scrolling strapwork around three vignettes of reclining women, the underside of the base engraved with an archer fondling a nude woman, the cover with mermaid thumbpiece, the central raised boss engraved with arms and *'GEORGE VON HAGEN, 1604',*
height 6⅛in.; weight 15½oz; 15,5 cm.; 492 gr.

PROVENANCE
Dorotheum, Vienne, 2010

The arms are those of von Hagenbach, from Basel and Karlsruhe. This tankard has probably been engraved for Georg Hans von Hagenbach, who died in 1632. He was the son of Albrecht von Hagenbach (1568-1591) and Christine Zündt von Kentzingen. He married Maria von Pforr zu Munizingen (1580-1650). They only had one daughter, Barbara, who married Georg Friedrich II d'Andlau.

7 000-10 000 €

7 200-10 300 US$



218

CHOPE COUVERTE EN VERMEIL PAR HANS NICOLAUS MÜLLNER, NUREMBERG, VERS 1660

A GERMAN PARCEL-GILT SILVER TANKARD, HANS NICOLAUS MÜLLNER, NURNBERG, CIRCA 1660

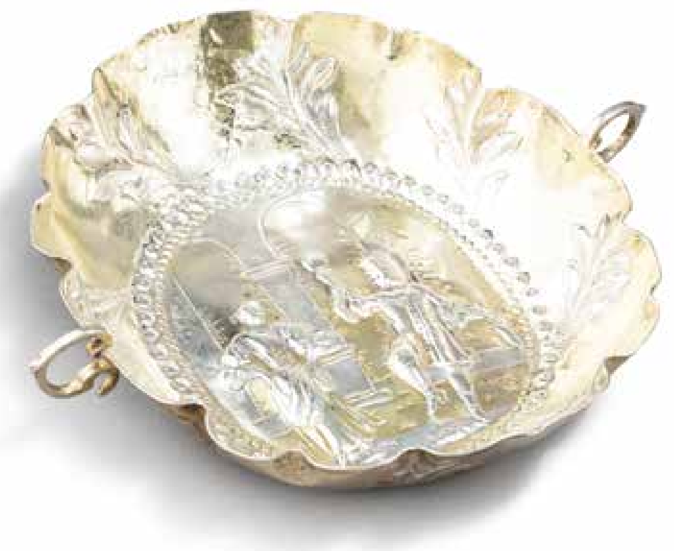
reposant sur trois pieds griffes enserrant une boule, le corps repoussé de trois paysages et de rinceaux, la prise du couvercle en pomme entourée de trois paysages, l'appui-pouce formé de deux feuilles

on three claw and ball feet, the side embossed and chased with three scenes of buildings, surrounded by foliage, the cover with an apple finial and three landscapes, bifurcated thumbpiece
height 7½in.; weight 22 oz.; 19 cm.; 686 gr.

PROVENANCE
Schloss Ahlden, Allemagne, 2010

7 000-10 000 €

7 200-10 300 US$



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TASSE À VIN EN ARGENT ET VERMEIL À DEUX ANSES, POINÇON D'ORFÈVRE K, AUGSBOURG, 1689-1692

A PARCEL-GILT SILVER WINE TASTING BOWL WITH TWO HANDLES, MAKER'S MARK K, AUGSBURG, 1689-1692

le centre repoussé d'un gentilhomme présentant une coupe à une femme

the centre embossed with a gentleman offering a glass to a lady
height $5\frac{15}{16}$in.; length $6\frac{1}{2}$in.; weight 3,5 oz.; 15 cm; 16,5 cm; 100 g.

PROVENANCE
Dorotheum, Vienne, 17 mai 2010, lot 15

1 000-1 500 €

1 050-1 550 US$

220

TASSE À VIN EN ARGENT ET VERMEIL PAR BALTHASAR HAYDT, AUGSBOURG, VERS 1670-1673

A GERMAN PARCEL-GILT SILVER WINE TASTING BOWL, BALTHASAR HAYDT, AUGSBURG, CIRCA 1670 - 1673

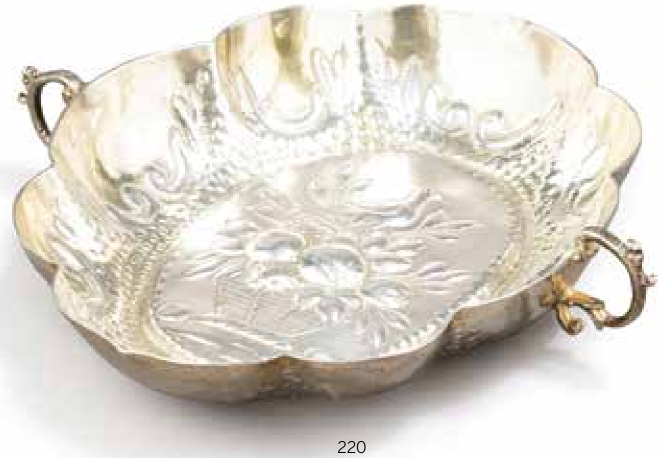
de forme ovale, avec deux anses, le centre repoussé d'un panier de fruits avec oiseau

shaped-oval form, with two handles, the centre embossed with a fruit basket and a bird
height 1 in.; length $5\frac{1}{8}$in.; depth $4\frac{5}{16}$in.; 2,5 cm; 13 cm; 11 cm.

PROVENANCE
Schloss Ahlden, 10 mai 2010, lot 250.

600-800 €

650-850 US$



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TASSE À VIN EN VERMEIL PAR ALEXANDER KRAUTI, BANSKÁ BYSTRICA (SLOVAQUIE), VERS 1675

A SLOVAKIAN SILVER-GILT TWO-HANDLED WINE TASTING BOWL, ALEXANDER KRAUTI, BANSKÁ BYSTRICA, CIRCA 1675

de forme ovale, le centre repoussé d'une fleur

shaped-oval form, the centre embossed in high relief with a flower
height $6\frac{1}{4}$in.; weight 4,5 oz.; 15,9 cm; 130 g.

(1)

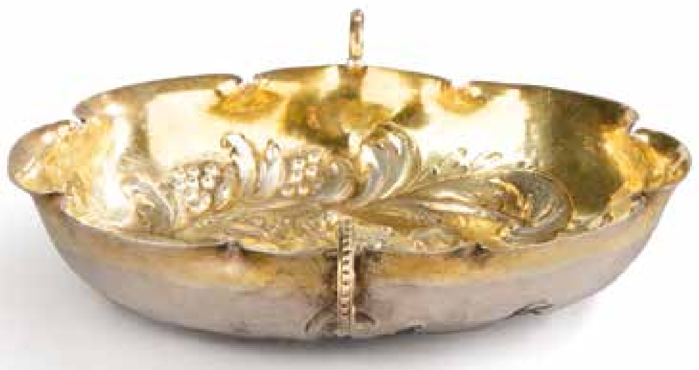
PROVENANCE
Sotheby's Londres, 4 décembre 2012, lot 95

EXHIBITED
Exh. Cat. Couven-Museum Aachen, 2003, no. 32

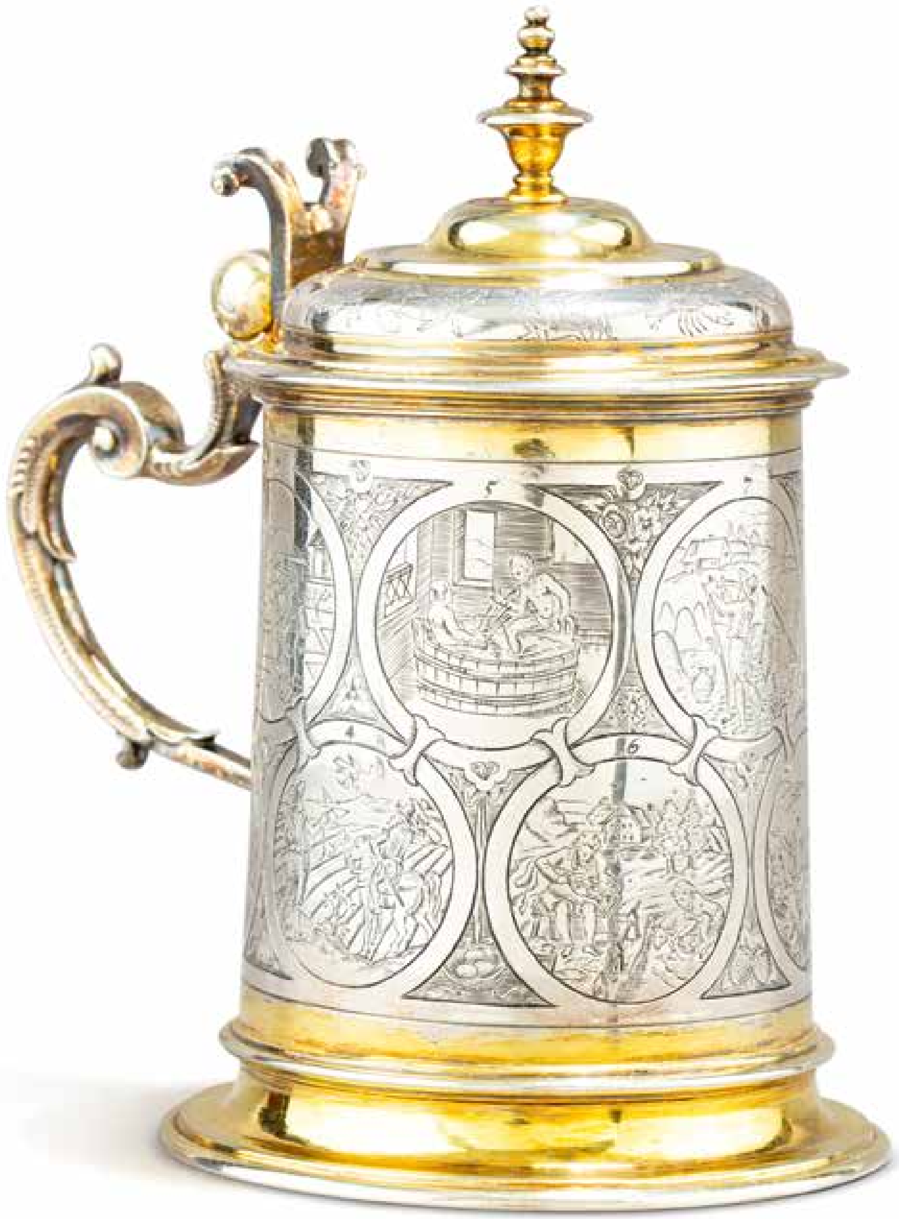
Alexander Krauti (Kraudy) was born on 4 November 1651. He became a master goldsmith and a citizen of Banská Bystrica and died in 1679. Five apprentices, including his son, Paul (who was born in 1670), trained in his workshop.

2 000-3 000 €

2 050-3 100 US$



221



222

PETITE CHOPE COUVERTE EN ARGENT ET VERMEIL GRAVÉE DES DOUZE MOIS PAR CHRISTOPH BAN(T)ZER, AUGSBOURG, CIRCA 1635-1640

A GERMAN PARCEL-GILT SILVER SMALL TANKARD ENGRAVED WITH THE TWELVE MONTHS, CHRISTOPH BANTZER, AUGSBURG, CIRCA 1635-1640

gravé de douze médaillons circulaires numérotés représentant les mois, le couvercle gravé des douze signes du Zodiaque, l'appui-pouce en double console

the body engraved with twelve circular scenes of activities representing the months of the year, the cover engraved with the signs of the zodiac, with a bifurcated thumbpiece
height $6\frac{1}{8}$in.; weight 13,7 oz.; 15,5 cm; 390 g.

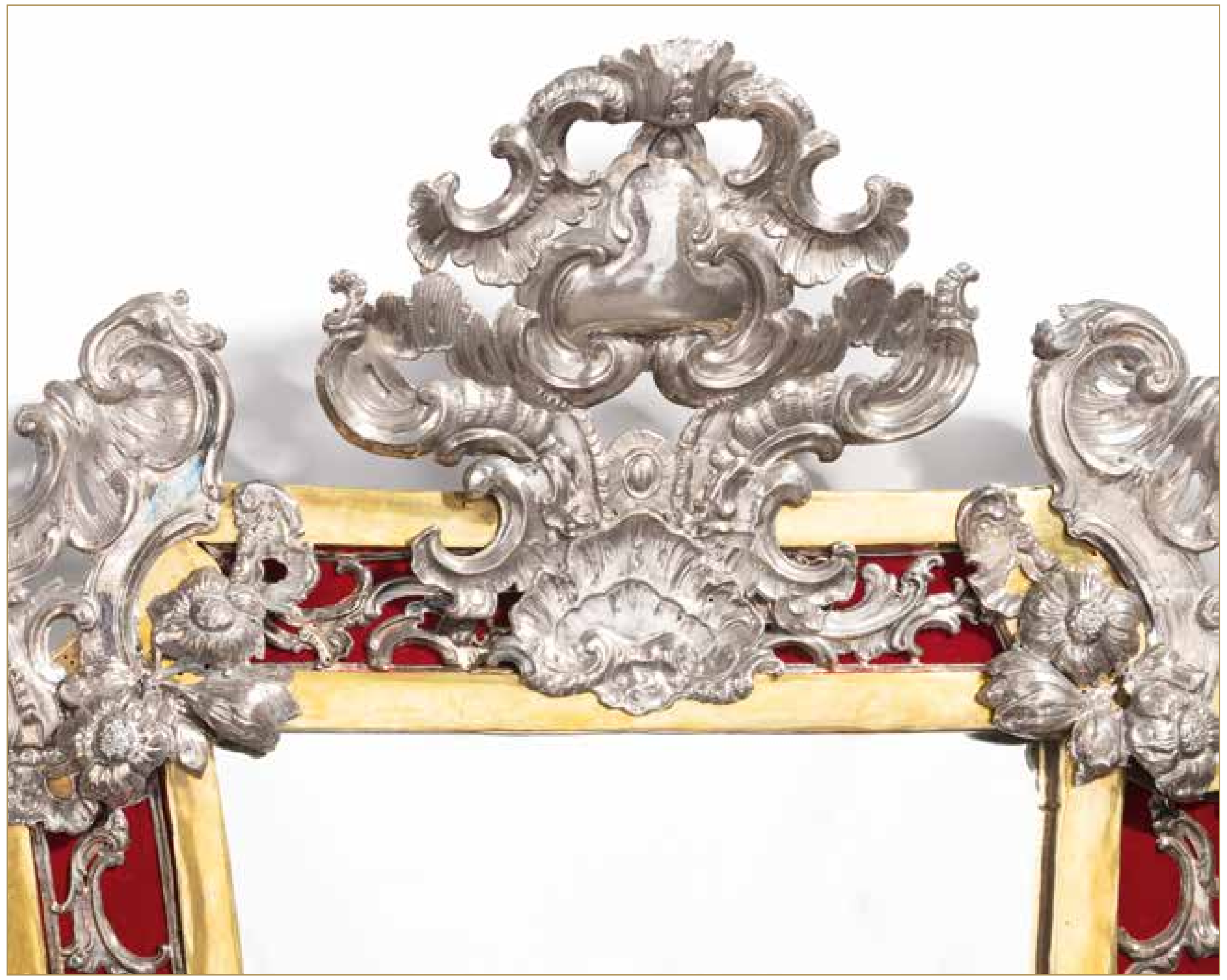
PROVENANCE
Collection Ole Olsen, Copenhague
Winkel & Magnussens, Copenhague, 1953, lot 200
Sotheby's Genève, 14 mai 1985, lot 193
Sotheby's Paris, 15 avril 2010, lot 209

EXHIBITED
Meisterwerke der Goldschmiedekunst, Bayerischen Nationalmuseum, Munich, 2004, p. 12-14, no. 3

LITERATURE
Schmitz, 1925, p.35, no.154

15 000-20 000 €

15 400-20 500 US$



223

IMPORTANT MIROIR DE STYLE ROCAILLE EN BOIS DORÉ, LAITON DORÉ ET ARGENT, POINÇON D'ORFÈVRE FP, PRAGUE, VERS 1760

A LARGE ROCOCO GILTWOOD, GILT-BRASS MIRROR WITH SILVER PARTS, MAKER'S MARK FP, PRAGUE, 1760

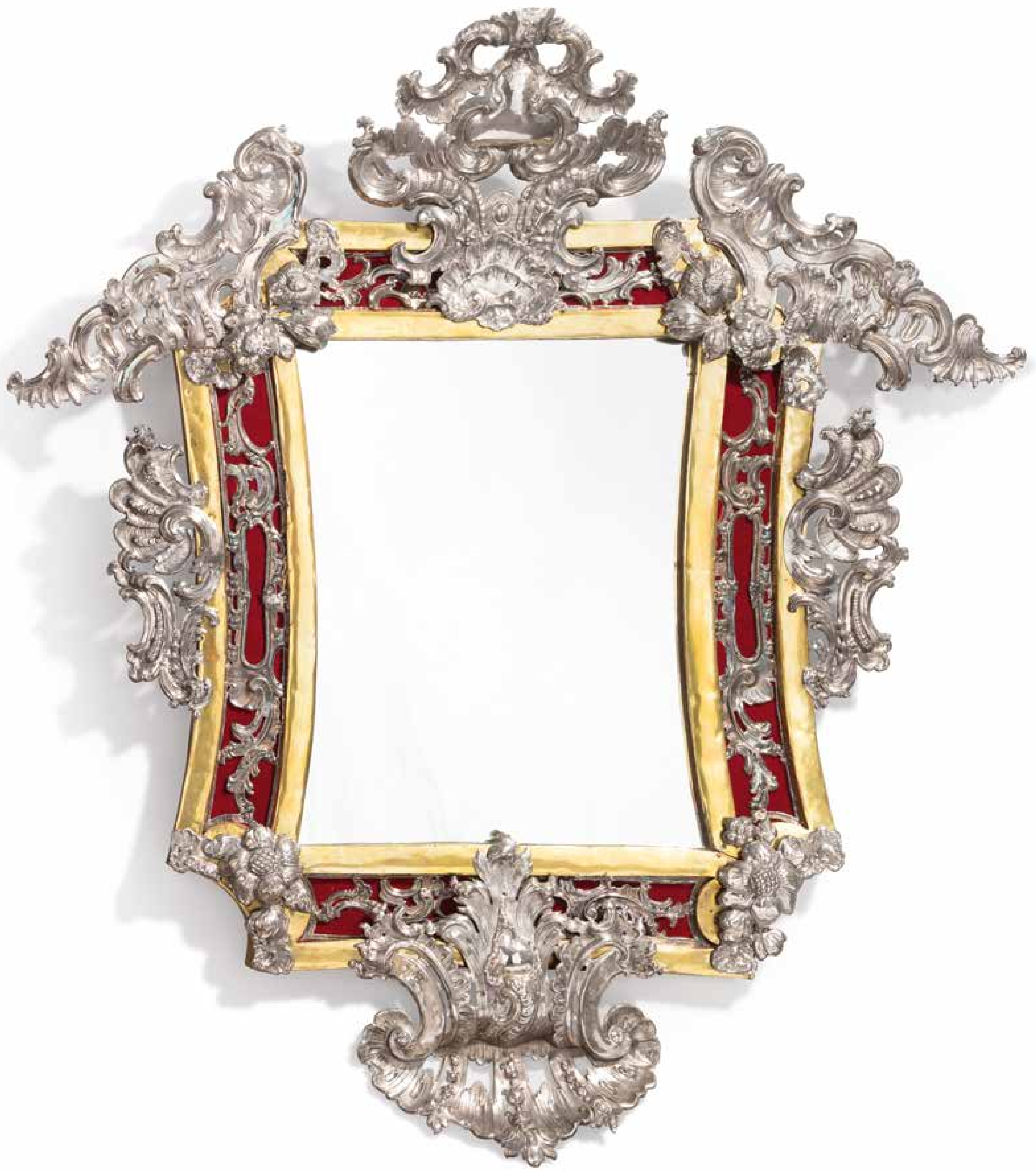
de forme rectangulaire légèrement incurvée, le cadre en bois et laiton doré à fond de velours rouge, orné de grandes appliques feuillagées et fleuries en argent de style rocaille

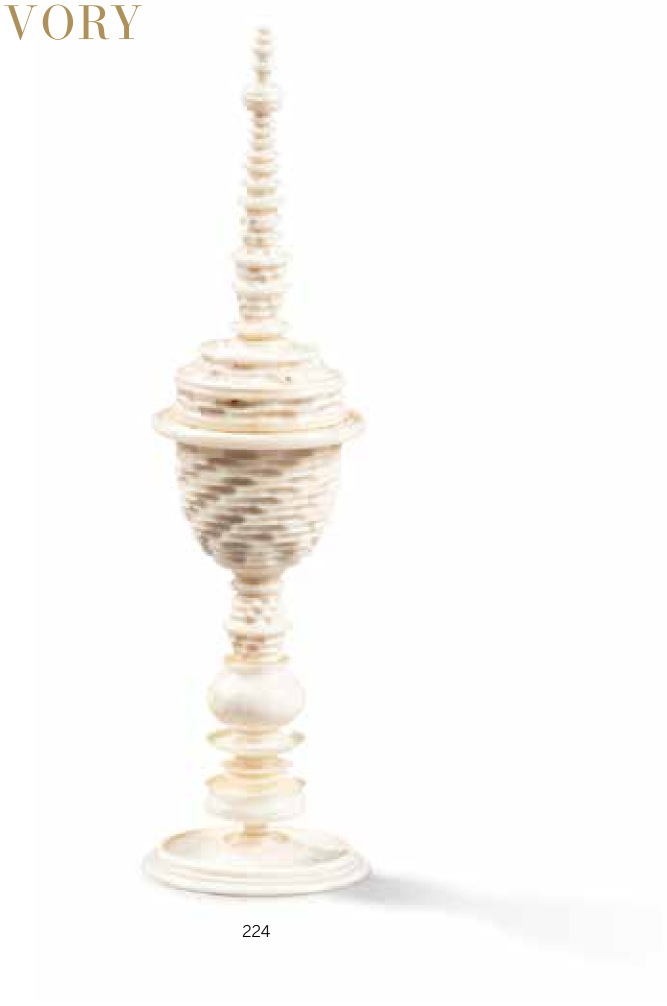
wooden frame with gilt brass pads, red velvet, silver layers, rectangular, slightly curved form, silver layers in Rococo shape and large flowers
57 x 47¼in; 145 x 120 cm.

PROVENANCE
Dorotheum, Vienne, 22 avril 2010, lot 1044

20 000-30 000 €

20 500-30 700 US$





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COUPE COUVERTE MINIATURE EN IVOIRE TOURNÉ, PROBABLEMENT ALLEMAGNE DU SUD, XIXE SIÈCLE

A MINIATURE TURNED IVORY CUP AND COVER, PROBABLY SOUTH GERMAN 19TH CENTURY

on fine round foot with shaft of multiple deep and shallow shelves, terminating with vase-like nodus, from which rises a cup with eccentrically-turned pattern resembling a woven basket
the domed cover of tapering sceptre-like form

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item

Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
height 5⅕ in.; diameter 1⅓ in.; 13,2 cm; 3,5 cm

PROVENANCE
Hampel, Munich, 15 septembre 2011, lot 512

◉ 1 000-1 500 €

1 050-1 550 US$

225

DOUBLE COUPE EN IVOIRE TOURNÉ, ALLEMAGNE DU SUD, FIN XVIIIE SIÈCLE

A SOUTH GERMAN TURNED IVORY LARGE DOUBLE CUP, LATE 18TH CENTURY

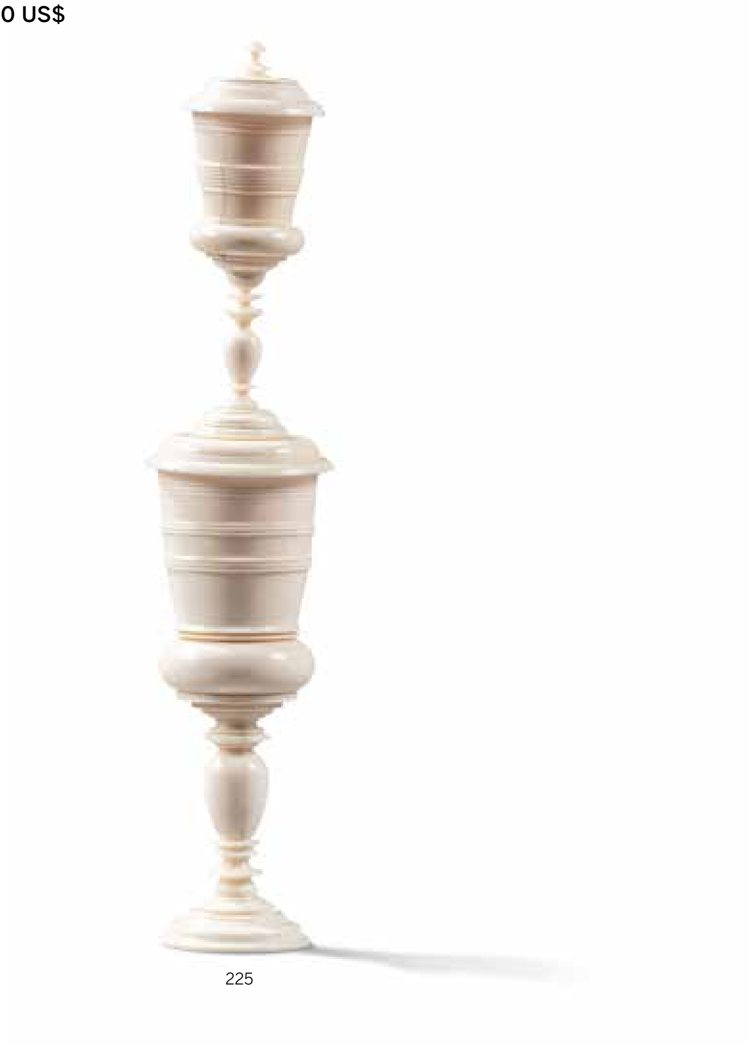
Ivory
Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item

Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
height 12⅕ in.; diameter 2⅓ in.; 31 cm; 5,8 cm

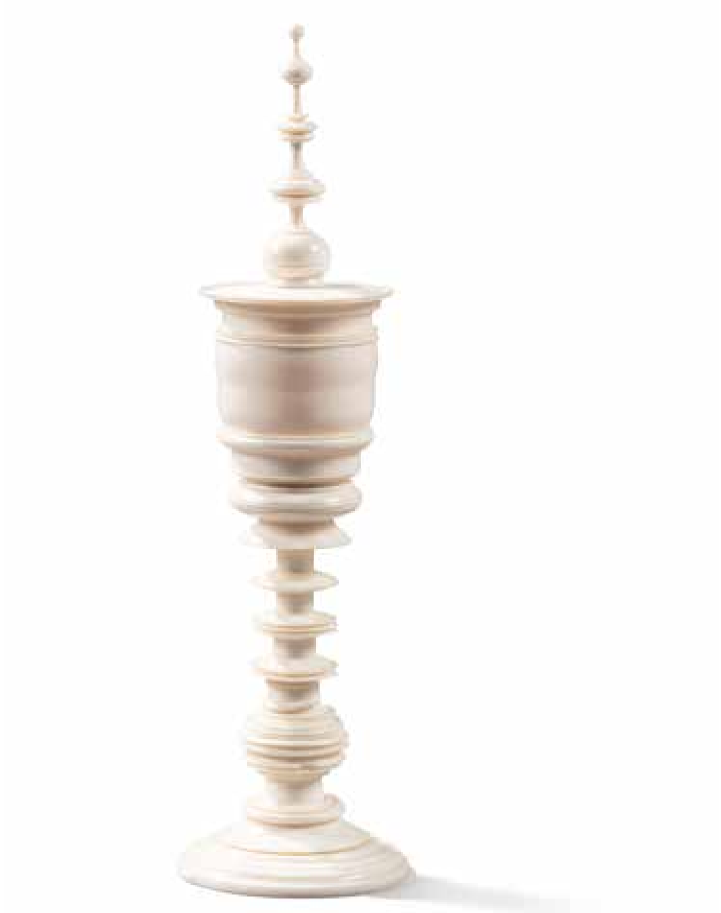
PROVENANCE
Collection Schiffer
Hampel Munich, 26 mars 2011, lot 1390

◉ 8 000-12 000 €

8 200-12 300 US$



225



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226

COUPE COUVERTE EN IVOIRE TOURNÉ, ALLEMAGNE DU SUD, XVIIIE SIÈCLE

A SOUTH GERMAN TURNED IVORY CUP AND COVER, 18TH CENTURY

Ivory
Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item

Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
height 21 cm ; diameter 4 cm

PROVENANCE
Collection Schiffer
Hampel Munich, 26 mars 2011, lot 1388

◉ **6 000-8 000 €**

6 200-8 200 US$

227

DOUBLE COUPE COUVERTE EN IVOIRE TOURNÉ, ALLEMAGNE, FIN XVIIIE SIÈCLE

A GERMAN LARGE TURNED IVORY DOUBLE CUP AND COVER, LATE 18TH CENTURY

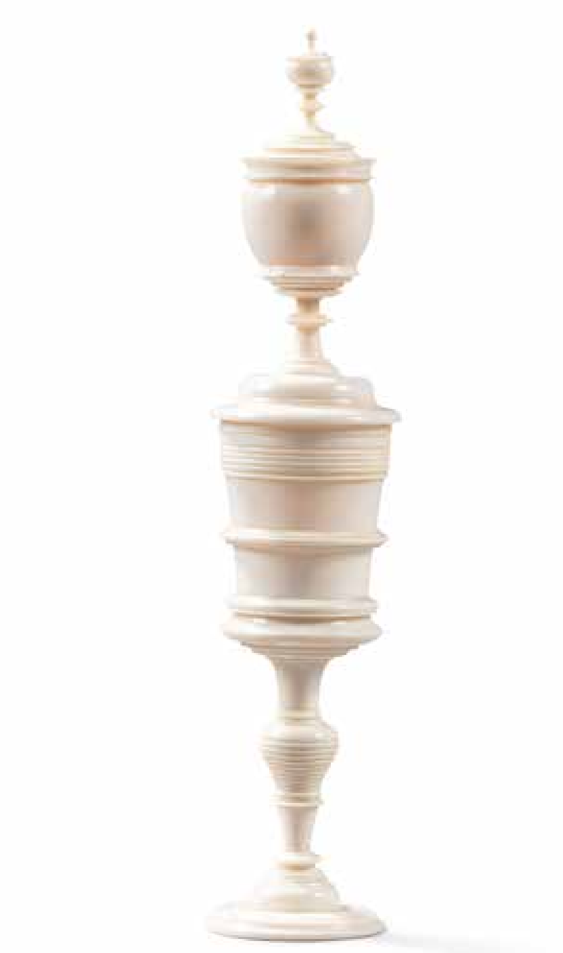
Ivory
Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item

Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
height 10¼ in.; diameter 2 in.; 26 cm; 5 cm

PROVENANCE
Collection Schiffer
Hampel Munich, 26 mars 2011, lot 1389

◉ **6 000-8 000 €**

6 200-8 200 US$



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COUPE COUVERTE EN IVOIRE ET NARVAL, PROBABLEMENT ALLEMAGNE XIXE SIÈCLE

A TURNED IVORY AND NARWHAL CUP, PROBABLY GERMAN, 19TH CENTURY

Narwal ivory and Elephant Ivory
the lip and foot in ivory, the body of the cup in narwhal

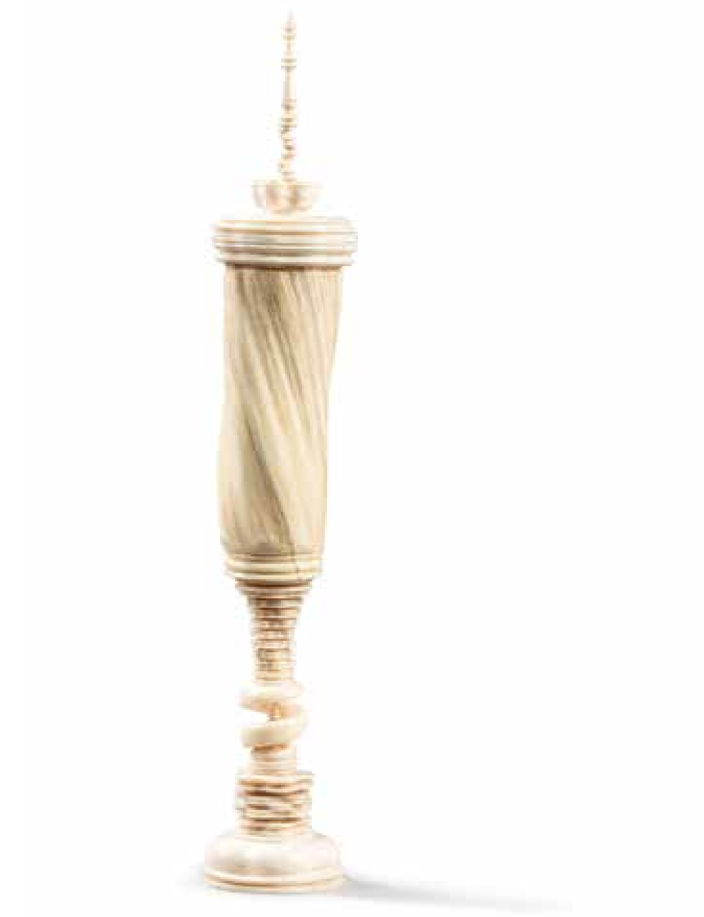
Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item

Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
height 14 ½ in.; diameter 2⅓ in.; 37 cm; 6 cm

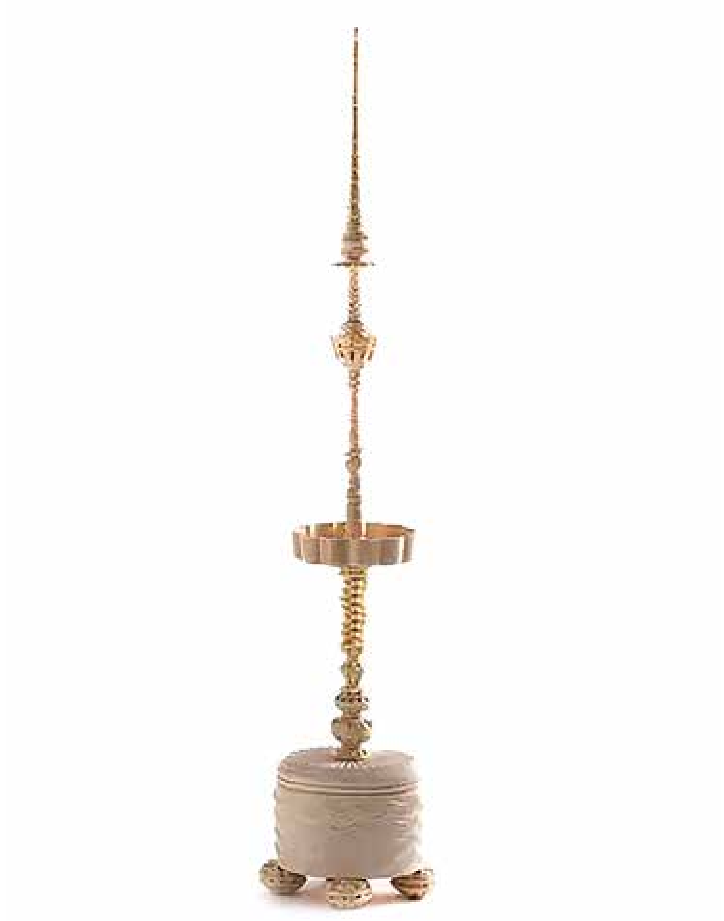
PROVENANCE
Hampel, Munich, 15 septembre 2011, lot 505

◉ **4 000-6 000 €**

4 100-6 200 US$



228



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229

BOÎTE COUVERTE EN IVOIRE TOURNÉ, PROBABLEMENT ALLEMAGNE XIXE SIÈCLE

A TURNED IVORY BOX AND COVER, PROBABLY GERMAN 19TH CENTURY

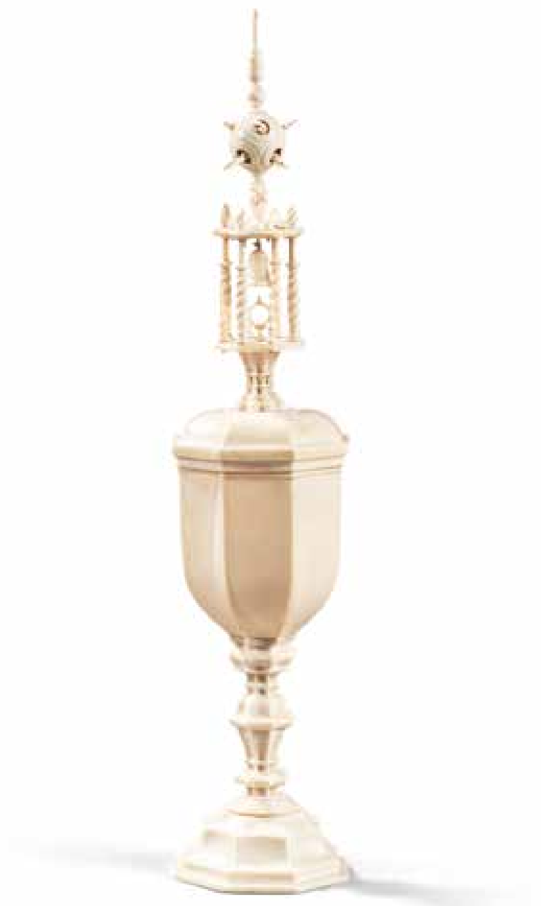
a scepter-shaped staff rising out from the lid, with several nodus
the body with carved wave patterns, on four ball feet

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item
Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
height 24⅕ in.; diameter 4⅐ in.; 61,5 cm; 10,5 cm

PROVENANCE
Hampel, Munich, 15 septembre 2011, lot 514

◉ **5 000-7 000 €**

5 200-7 200 US$



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TOUR DE FORCE EN IVOIRE SCULPTÉ ET TOURNÉ, PROBABLEMENT ALLEMAGNE DU SUD, XIXE SIÈCLE

A TURNED IVORY 'TOUR DE FORCE', PROBABLY SOUTH GERMAN, 19TH CENTURY

Ivory
Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item

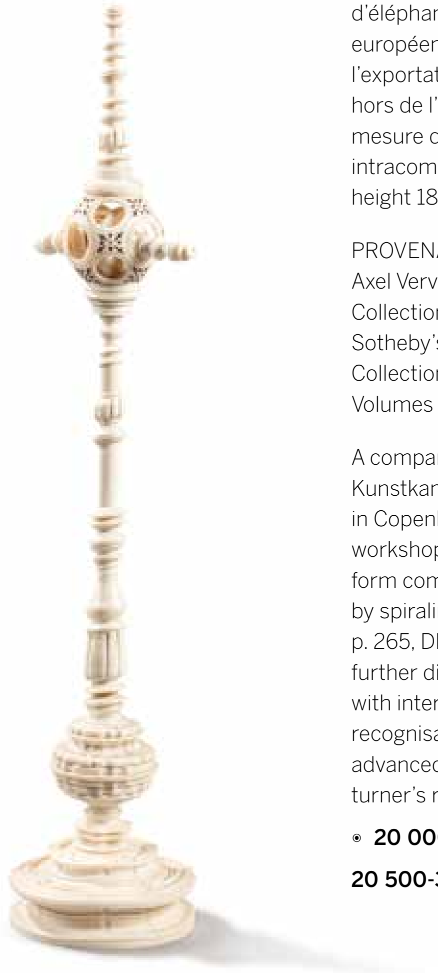
Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
height 18½ in.; width 4 in.; 47 cm; 10 cm

PROVENANCE
Hampel, Munich, 15 September 2011, lot 511

Hampel, Munich, 15 septembre 2011, lot 511

⊛ 6 000-8 000 €

6 200-8 200 US$



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COUPE COUVERTE EN IVOIRE TOURNÉ, ALLEMAGNE DU SUD, XVIIE SIÈCLE

A SOUTH GERMAN TURNED IVORY CUP AND COVER, 17TH CENTURY

Ivory
the base inscribed with ink *B /n°11*
the stepped conical hexagonal foot with concave facets, below similarly faceted baluster stem, the cup of octagonal section, the conforming lid beneath a stepped shaft centred on an open work register supporting a flat octagonal platform with four spiraling columns supporting another octagonal platform, interspersed with tapering upward-turned spirals surrounding a hanging ivory bell above a ring-shaped finial, this surmounted by a spire centred upon a pierced sphere containing an internally carved centre with emerging tapering spiral points.
Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item

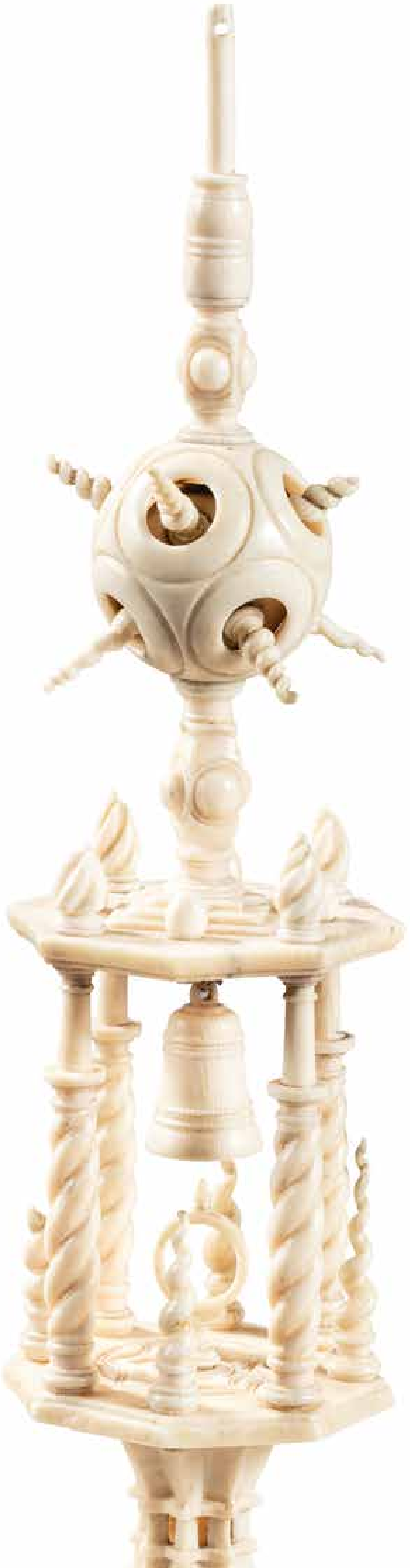
Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
height 18⅞ in.; 48 cm

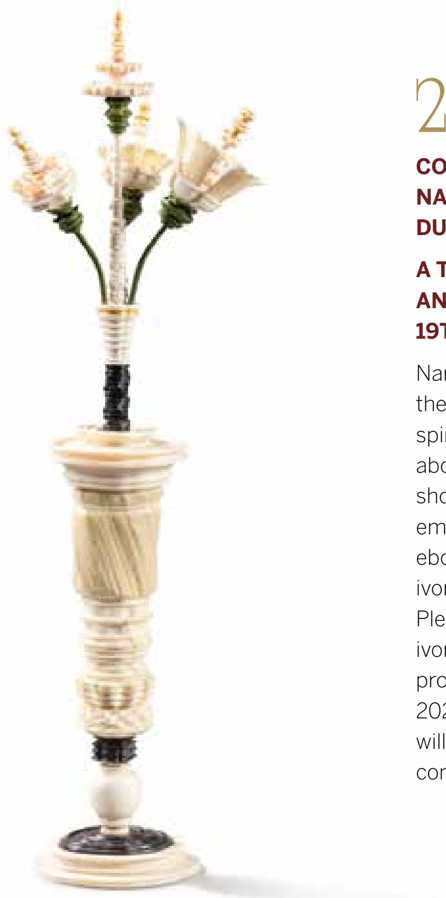
PROVENANCE
Axel Vervoordt, Anvers
Collection Lily & Edmond J. Safra
Sotheby's New York, Property from the Collections of Lily & Edmond J. Safra - Volumes I-VI, 18 octobre 2011, lot 77

A comparable cup in the Danish Royal Kunstkammer at Rosenborg Castle in Copenhagen attributed to the Zick workshop features a similar "bell tower" form comprised of two platforms supported by spiraling columns (Gundestrup 1991, p. 265, DKK 23.89). The present cup is further distinguished by the pierced sphere with internally-turned centre on the finial, recognisable as one of the most technically advanced and visually appealing forms in the turner's repertoire.

⊛ 20 000-30 000 €

20 500-30 700 US$





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COUPE COUVERTE EN IVOIRE TOURNÉ ET NARVAL, PROBABLEMENT ALLEMAGNE DU SUD, XIXE SIÈCLE

A TURNED IVORY AND NARWHAL CUP AND COVER, PROBABLY SOUTH GERMAN, 19TH CENTURY

Narwal Ivory and Elephant ivory
the body of narwhal tusk with a naturally-spiraling pattern, with finely-turned discs above and below, on retracted foot with a short, stocky baluster base with ebony; emerging from the vase is a slender shaft of ebony discs with four carved floral stems in ivory and partially colored in green and red
Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item

Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
height 18½ in.; 47 cm

PROVENANCE
Hampel, Munich, 15 septembre 2011, lot 513

⊙ 3 000-5 000 €

3 100-5 200 US$

233

BOUGEOIR EN IVOIRE SCULPTÉ EN FORME DE PALMIER, LES PIEDS ORNÉS D'HIPPOCAMPES, PROBABLEMENT ALLEMAGNE, VERS 1800

A CARVED IVORY CANDELABRA SHAPED AS A PALM TREE, PROBABLY GERMAN, CIRCA 1800

Ivory
the shaft in the form of a slender palm tree with pointed lancet leaves terminating in a vase-shaped nodus on a flat plate, below which is a baluster-shaped foot, supported by three shells from which emerge winged hippocamps

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item

Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
height 7⅞ in.; 20 cm

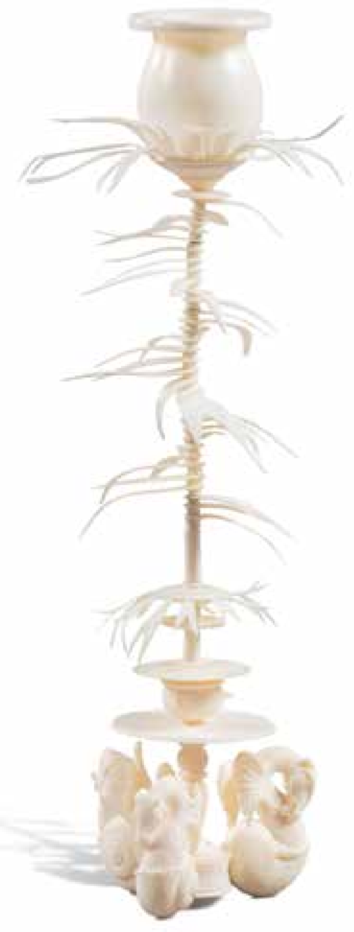
PROVENANCE
Hampel, 2011

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item

Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.

⊙ 2 000-3 000 €

2 050-3 100 US$



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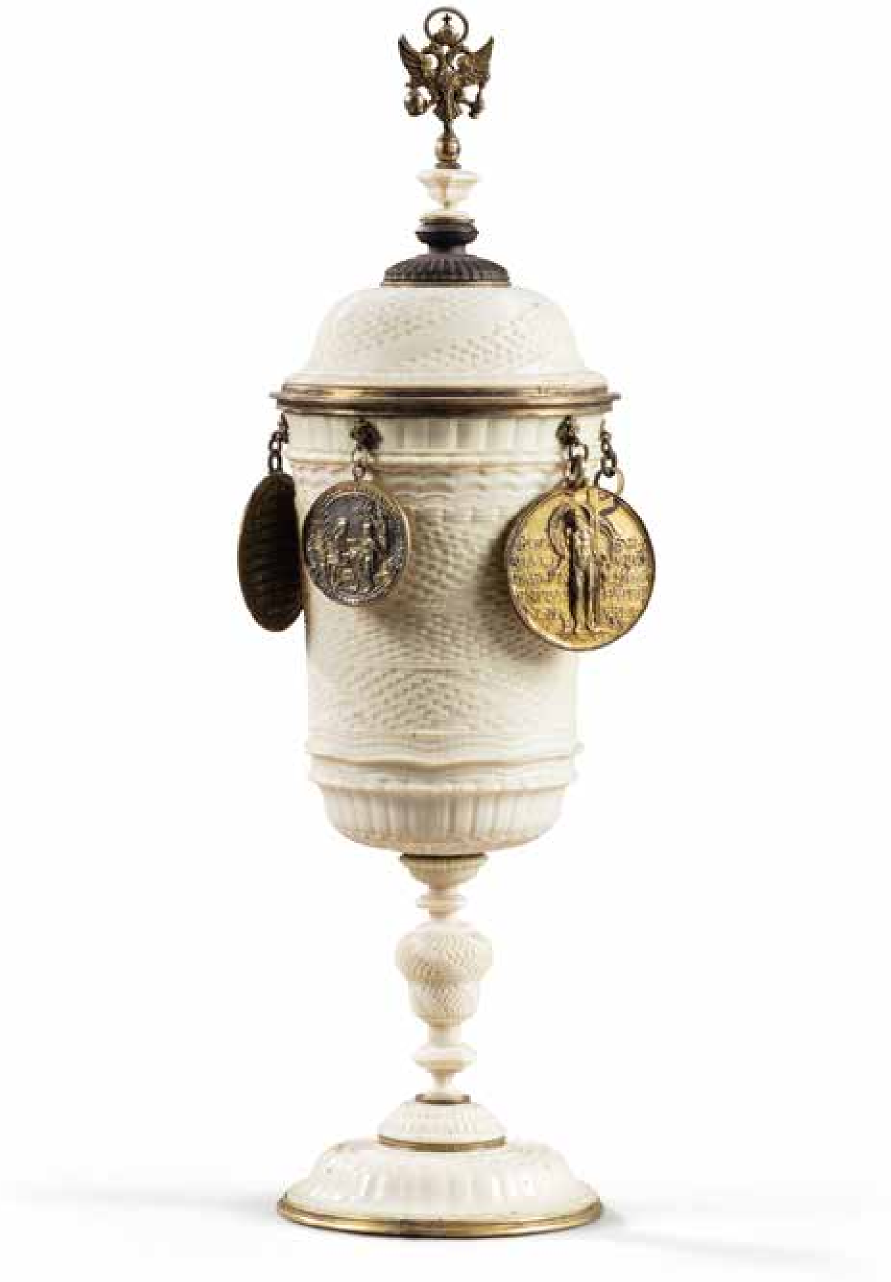


234

COUPE COUVERTE EN IVOIRE TOURNÉ, LES MONTURES EN BRONZE AUX ARMES DES TAUFKIRCHEN ZU GUTTENBERG-ENGLBURG, ALLEMAGNE, SECONDE MOITIÉ DU XVIIE SIÈCLE

A SOUTH GERMAN FINE AND RARE TURNED IVORY CUP AND COVER, SECOND HALF 17TH CENTURY

Ivory
with the arms of Taufkirchen zu Guttenberg-Englburg
the foot gently domed and supporting baluster turned stem, the bowl of large size, surmounted by a domed cover, also of turned ivory and of turned ebony, the crest now formed by the Imperial double-headed eagle in bronze, the exterior of the rim hung with six commemorative medals in bronze, one specifically commemorating the end of the Thirty Years War and dated 1648, inside the lid a circular medallion engraved with an armorial device within palm fronds centred by a cross and surmounted by a foliate crown

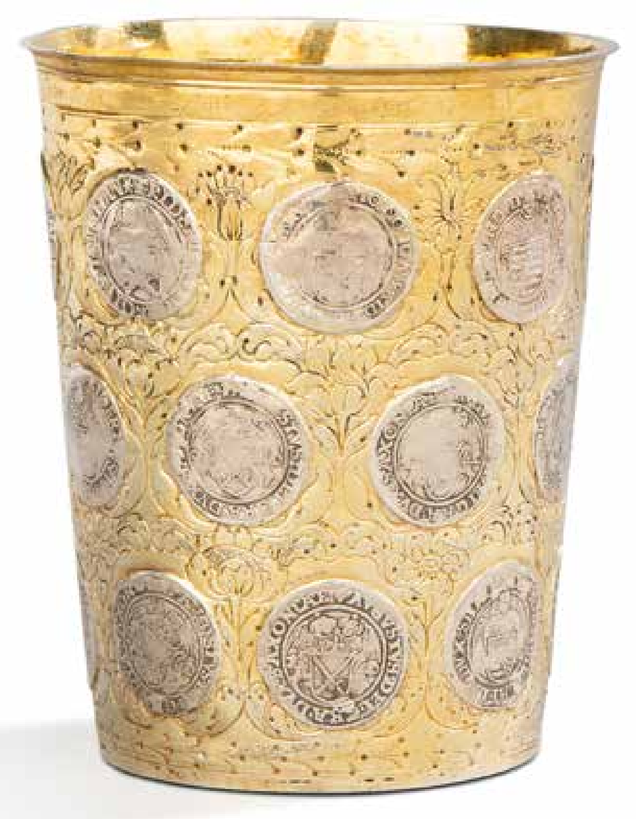
Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item

Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
height 16 in.; diameter 4⅓ in.; 40,5 cm; 11 cm

PROVENANCE
Collection Robert et Angelique Noortman, Château De Groote Mot, Belgique
Sotheby's Amsterdam, 17 décembre 2008, lot 76

⊙ 20 000-30 000 €

20 500-30 700 US$



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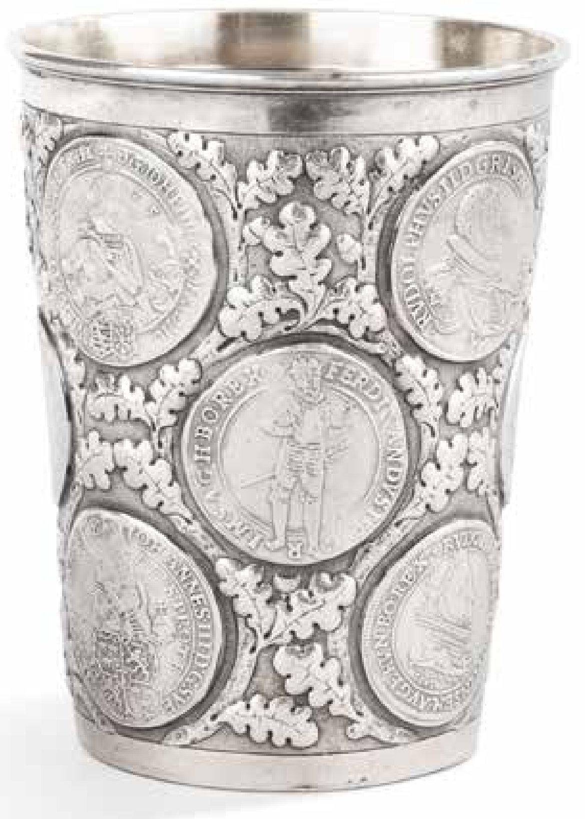

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GRAND GOBELET SERTI DE PIÈCES EN VERMEIL ET ARGENT PAR ABRAHAM SCHWEDLER, DRESDE, VERS 1680

A LARGE GERMAN PARCEL-GILT SILVER COIN BEAKER, ABRAHAM SCHWEDLER, DRESDEN, CIRCA 1680

le corps serti de trois rangées de pièces de monnaie du 16ème siècle Angelgroschen à l'effigie de l'Electeur de Saxe, sur le devant un ange avec bouclier, les médaillons encadrés par des sarments de vigne, gravé sur le col d'une inscription

the body insert with three rows of coins 'Angelgroschen' of the Electorate of Saxony from the 16th century, on the front an angel with shield, medallions framed by very finely engraved flowers, Vikariatstaler inscribed in the ground on Elector Johann Georg II of Saxony, dat. 1657, engraved on the lip "*Charissimi Beatissimi Parentis memoria D: 6 februari Ao. 1688.*"
height 5⅝in.; weight 12,3 oz.; 14,2 cm; 350 g.

(1)

PROVENANCE
Scholss Ahlden, Allemagne, 12 mai 2018, lot 105.

LITERATURE
In the Green Vault in Dresden are still a number of works made by the silversmith Abraham Schwedler, which were commissioned by Elector Johann Georg I. See Rosenberg, Vol. II, No. 1658, 1743 Dresden.

8 000-12 000 €

8 200-12 300 US$

236

TIMBALE EN ARGENT SERTIE DE PIÈCES DE MONNAIE, APPAREMMENT NON POINÇONNÉE, PROBABLEMENT XIXE SIÈCLE

A SILVER BEAKER SET WITH COINS, APPARENTLY UNMARKED, PROBABLY 17TH CENTURY

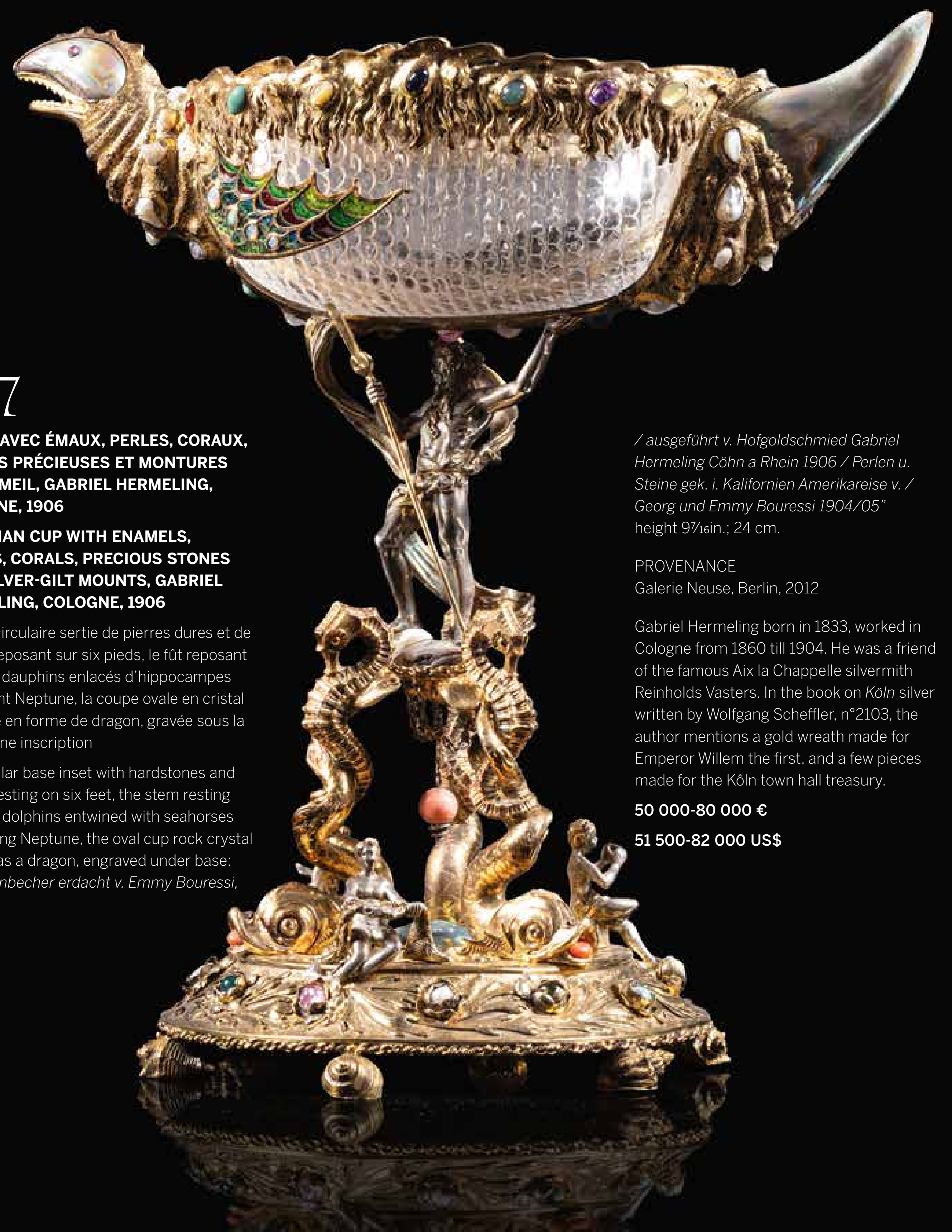
les pièces de monnaie du début du 16ème siècle dans un décor de feuillages de chêne sur fond amati

early 16th century coins within oak foliage on matted ground
height 5½in.; weight 20 oz.; 14 cm; 570 g.

PROVENANCE
Koller, 17 septembre 2007, lot 1713

2 000-3 000 €

2 050-3 100 US$



237

COUPE AVEC ÉMAUX, PERLES, CORAUX, PIERRES PRÉCIEUSES ET MONTURES EN VERMEIL, GABRIEL HERMELING, COLOGNE, 1906

A GERMAN CUP WITH ENAMELS, PEARLS, CORALS, PRECIOUS STONES AND SILVER-GILT MOUNTS, GABRIEL HERMELING, COLOGNE, 1906

la base circulaire sertie de pierres dures et de perles, reposant sur six pieds, le fût reposant sur trois dauphins enlacés d'hippocampes soutenant Neptune, la coupe ovale en cristal de roche en forme de dragon, gravée sous la base d'une inscription

the circular base inset with hardstones and pearls, resting on six feet, the stem resting on three dolphins entwined with seahorses supporting Neptune, the oval cup rock crystal shaped as a dragon, engraved under base: *"Märchenbecher erdacht v. Emmy Bouressi, / ausgeführt v. Hofgoldschmied Gabriel Hermeling Cöhn a Rhein 1906 / Perlen u. Steine gek. i. Kalifornien Amerikareise v. / Georg und Emmy Bouressi 1904/05"*
height 9 7⁄16in.; 24 cm.

PROVENANCE
Galerie Neuse, Berlin, 2012

Gabriel Hermeling born in 1833, worked in Cologne from 1860 till 1904. He was a friend of the famous Aix la Chappelle silvermith Reinholds Vasters. In the book on *Köln* silver written by Wolfgang Scheffler, n°2103, the author mentions a gold wreath made for Emperor Willem the first, and a few pieces made for the Kôln town hall treasury.

50 000-80 000 €

51 500-82 000 US$

238

ENSEMBLE DE QUATRE GROUPES DE PUTTI ET ANIMAUX EN VERMEIL PAR ABRAHAM II DRENTWETT, AUGSBOURG, 1699-1703

A SET OF FOUR GERMAN SILVER-GILT FIGURAL GROUPS WITH PUTTI AND ANIMALS, ABRAHAM II DRENTWETT, 1699-1703

représentant des putti ailés chacun sur un base ovale godronée, l'un chevauchant un lion, un autre une lionne, le troisième chassant un sanglier, le dernier une biche

each on a rocky terrace with foliage resting on oval gadrooned pedestal, each winged cherub crowned and draped, one cherub with a bow riding a springing lion, the second cherub riding a springing lioness, the third cherub hunting a wild boar with a spear, and the last cherub with a doe
height of cherub and lion 9 13/16in.; cherub and lioness 9 5/8in.; cherub and boar 6 11/16in.; cherub and doe 7 7/8in.; weight 37,7 oz.; 25 cm; 24,5 cm; 17 cm; 20 cm; 1070 g.

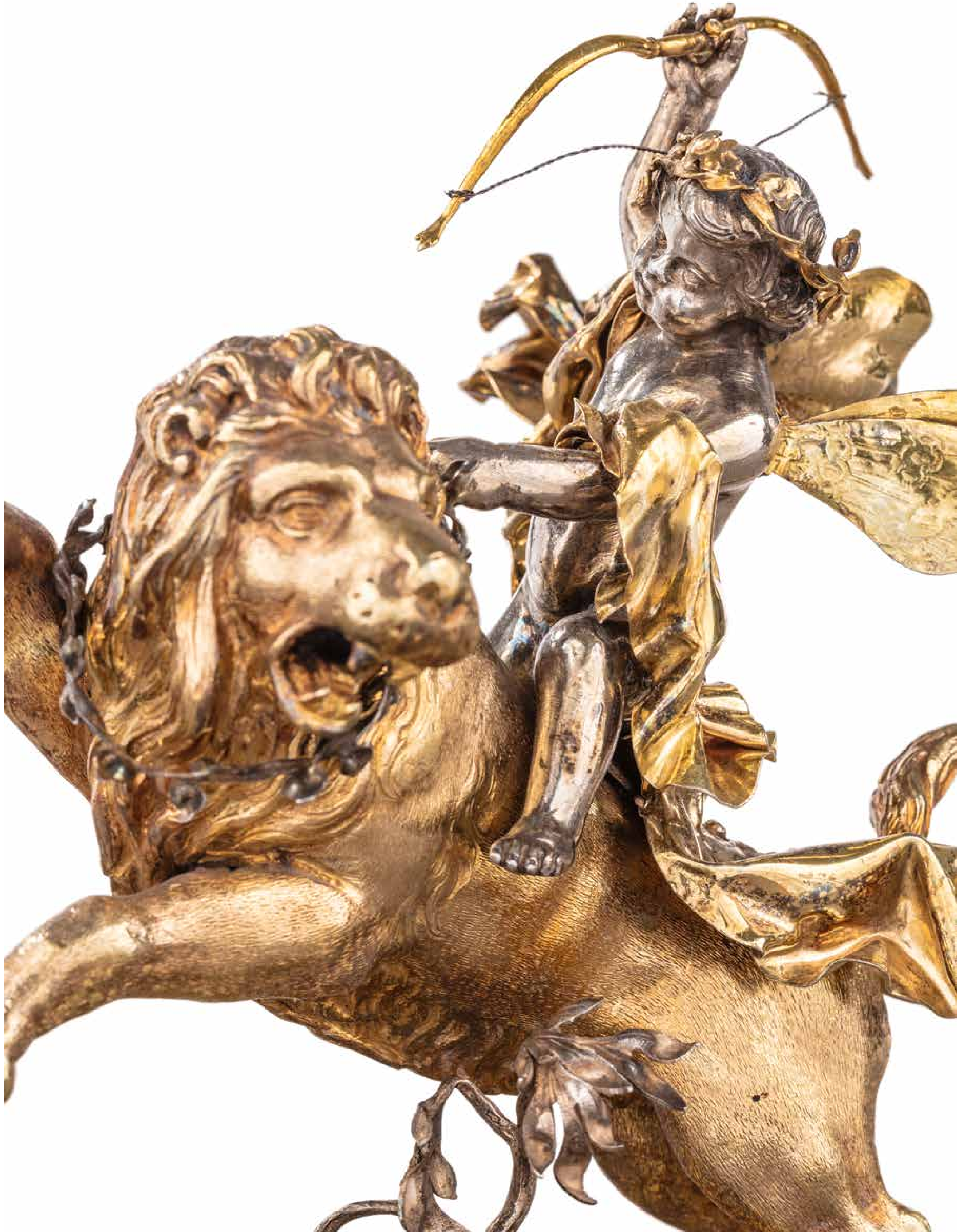
PROVENANCE
Lambert van den Steen (1664-1757), conseiller du prince-évêque au diocèse de Liège, vers 1720, sans doute offert par Joseph Clemens de Bavière (1671-1723), archevêque de Cologne et à partir de 1694 prince-évêque de Liège
Comte Victor van den Steen de Jehay, Gand (1822-1912), 1888
Galerie Neuse, Berlin, 2018

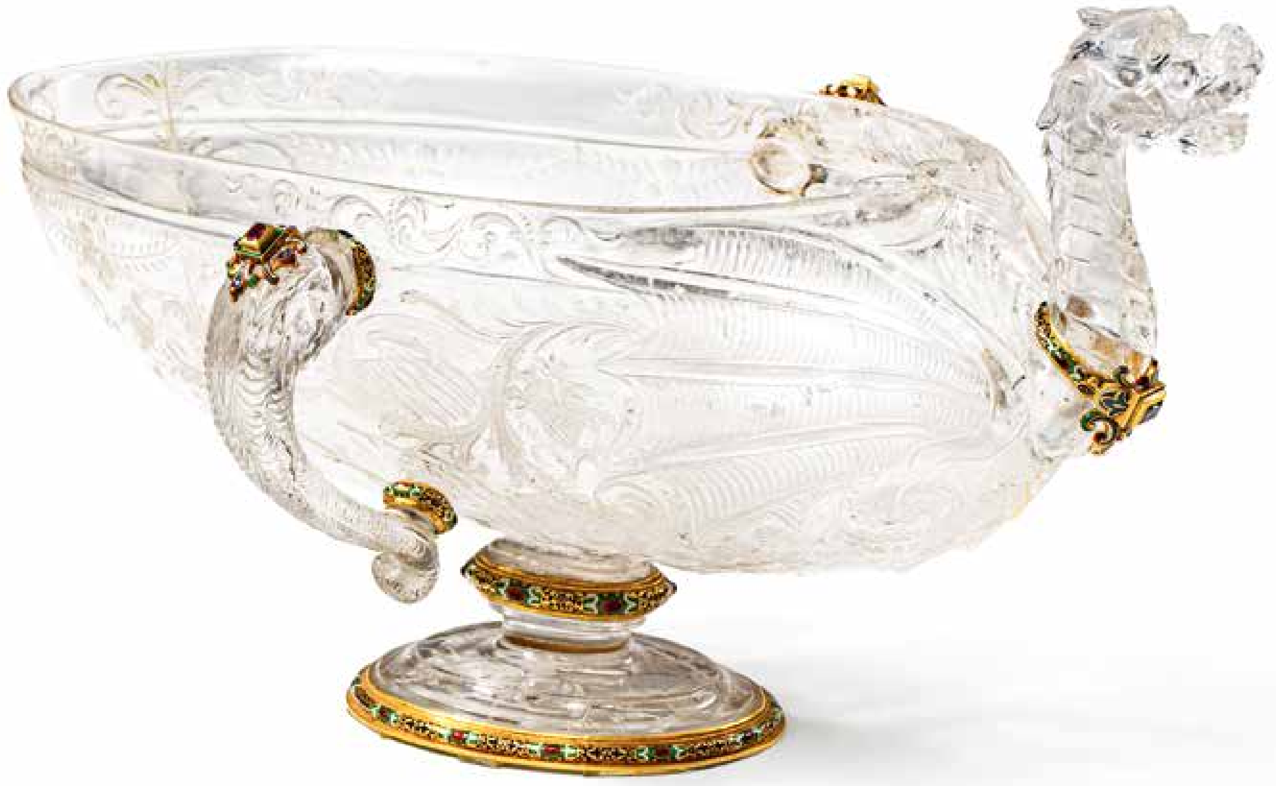
EXHIBITED
Brussels, "Orfévrerie et Émaillerie Civiles, Exposition Rétrospective d'Art Industriel", 1888

LITERATURE
Werner Schwarz, *Meister dreier Medien, Der Augsburger Goldschmied, Wachsbossierer und Zeichner Abraham II Drentwett (1647-1729)*, Beiträge zur Kunstwissenschaft, 2008, 87/I+II, Cat. No. S 44, pp. 241-243, ill. 56.
Helmut Seling, *Die Augsburger Gold- und Silberschmiede 1529-1868, Meister, Marken, Werke, Beschauzeichen*, 2007, Nos. 1190 and 1220 (1699-1703) and Meisterzeichen No. 1728.
Marc Rosenberg, *Der Goldschmiede Merkzeichen*, Frankfurt am Main, 1922, I, No. 651, nn-qq.
Rétrospective d'Art Industriel, 1888, Cat. Nos. 352 and 353, p. 131.

300 000-400 000 €

307 000-410 000 US$





239

VASE EN CRISTAL DE ROCHE EN FORME DE DRAGON, ITALIE DU NORD, DANS LE GOÛT DES SARACHI, XVIE SIÈCLE ET APRÈS, LES MONTURES DU XIXE SIÈCLE EN OR ÉMAILLÉ, PROBABLEMENT PAR REINHOLD VASTERS (1827-1909)

A NORTH ITALIAN ROCK CRYSTAL GOLD-MOUNTED VASE IN THE SHAPE OF A DRAGON,
16TH CENTURY AND LATER, IN THE MANNER OF THE SARACHI WORKSHOP

the bowl carved in relief with wings to both sides, behind scrolling foliage terminating in monsters and inhabited by exotic birds, the rims with further scrolls and festoons of foliage beneath, scrolling handles, (rock crystal head and handles probably later) the later mounts with enamelled gold cartouches and table cut rubies
height 6⅞ in.; length 9½ in.; width 11⅘ in.;
17,5 cm; 24 cm; 30 cm

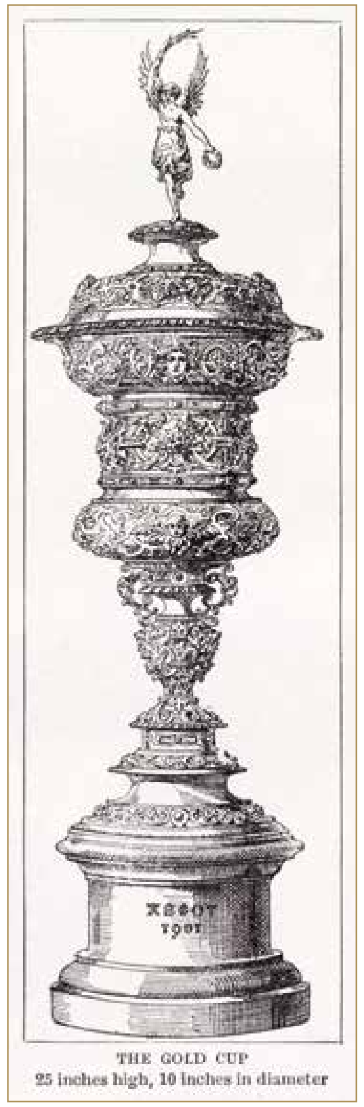
PROVENANCE
Collection Rothschild
Collection Arturo Lopez-Willshaw
Sotheby's Londres, 10 juin 1974, lot 11
Sotheby's Londres, 13 décembre 2000, lot 63
Hartman Rare Art, 2008

LITERATURE
E. Salmann, *Connoisseur*, London, October 1962, fig. no. 11.

Comparable bowls in the shape of a dragon are in the Museo del Prado (inv. no 0-112 and inv. no 0-111), in the Schatzkammer in Munich, as well as in the Rijksmuseum, Amsterdam. The present rock crystal cup in form of a dragon has been mounted in the 19th century, possibly by the workshop of Reinhold Vasters (1827-1909) from Aachen.

25 000-35 000 €

25 600-35 800 US$


ASCOT
1901
THE GOLD CUP
25 inches high, 10 inches in diameter

L'Ascot Gold Cup, photographiée dans The Graphic, Londres, 22 juin 1901, p.845. © Mary Evans Picture Library

240

GRANDE COUPE COUVERTE EN OR 18 CARATS PAR SEBASTIAN GARRARD POUR R. & S. GARRARD & CO., LONDRES, 1901

A LARGE EDWARDIAN 18 CARAT GOLD CUP AND COVER, SEBASTIAN GARRARD FOR R. & S. GARRARD & CO., LONDON, 1901

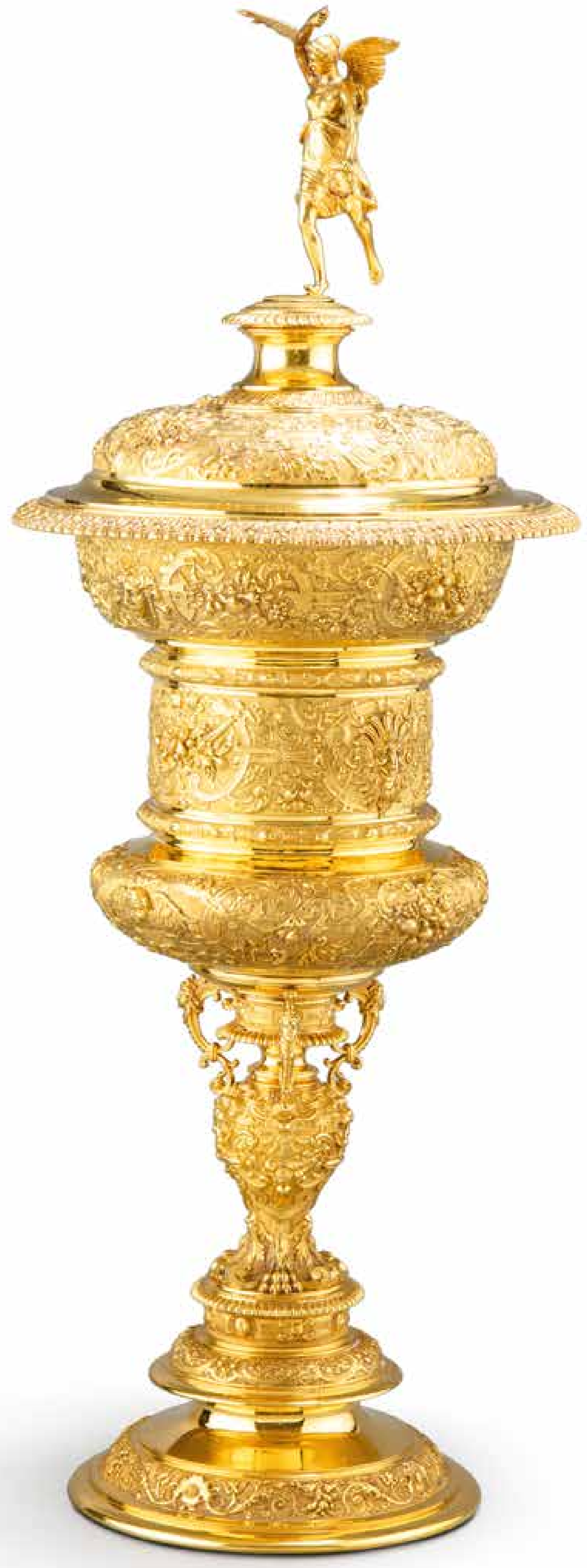
dans le style du XVIIe siècle, le corps et le couvercle richement décorés de rinceaux, masques et fruits, la prise représentant une victoire ailée

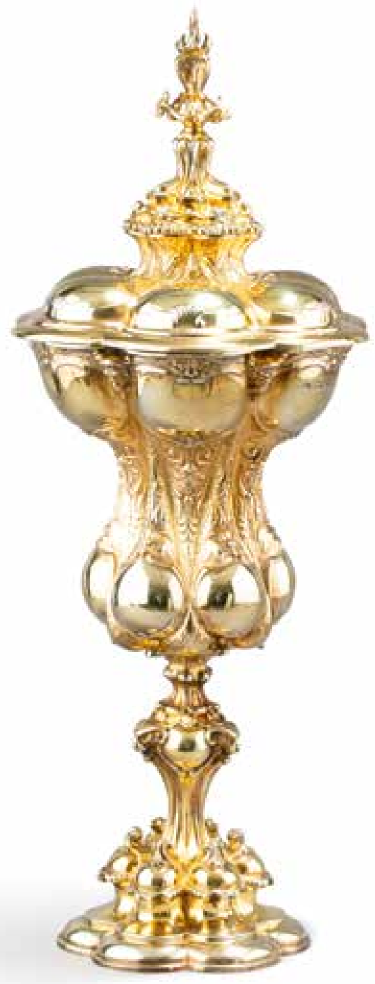
in the 17th century style, the body and cover richly decorated with strapwork amid masks and vignettes of fruit, the finial modelled as winged victory
height 25½in.; weight 172.2 oz ; 65 cm.; 4883 gr.

PROVENANCE
Koopman Rare Art, Londres, 2008

100 000-150 000 €

103 000-154 000 US$





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241

GRANDE COUPE COUVERTE EN VERMEIL GEORGE VI DANS LE STYLE DU XVIIE SIÈCLE PAR SEBASTIAN GARRARD POUR R. & S. GARRARD & CO., LONDRES, 1938

A LARGE GEORGE VI SILVER-GILT CUP AND COVER, SEBASTIAN GARRARD FOR R. & S. GARRARD & CO., LONDON, 1938

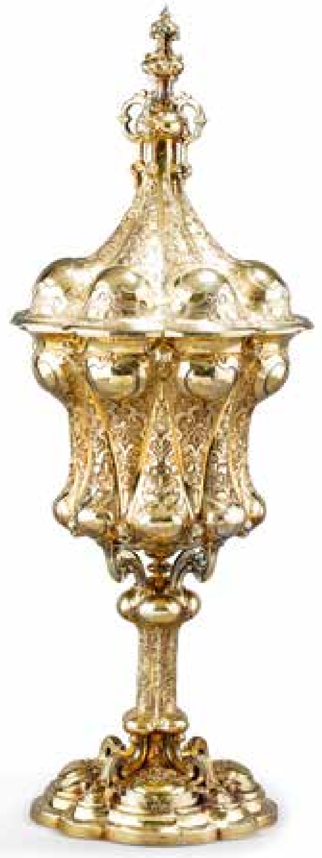
le couvercle avec une prise en clocher ciselée d'entrelacs, le corps décoré de la même manière, la base avec des masques grotesques

lobed campana form, the cover with steeple finial and chased with strapwork, the body similarly decorated, the base with grotesque masks
height 20 1/16in ; weight 82.6oz ; 51 cm ; 2342.7g

PROVENANCE
Koopman Rare Art, Londres, 2008

2 000-3 000 €

2 050-3 100 US$



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TRÈS GRANDE COUPE COUVERTE EN ARGENT VERMEIL DANS LE STYLE DU XVIIE SIÈCLE PAR R. & S. GARRARD & CIE., LONDRES, 1855

A VERY LARGE VICTORIAN SILVER-GILT CUP AND COVER, R. & S. GARRARD & CO., LONDON, 1855

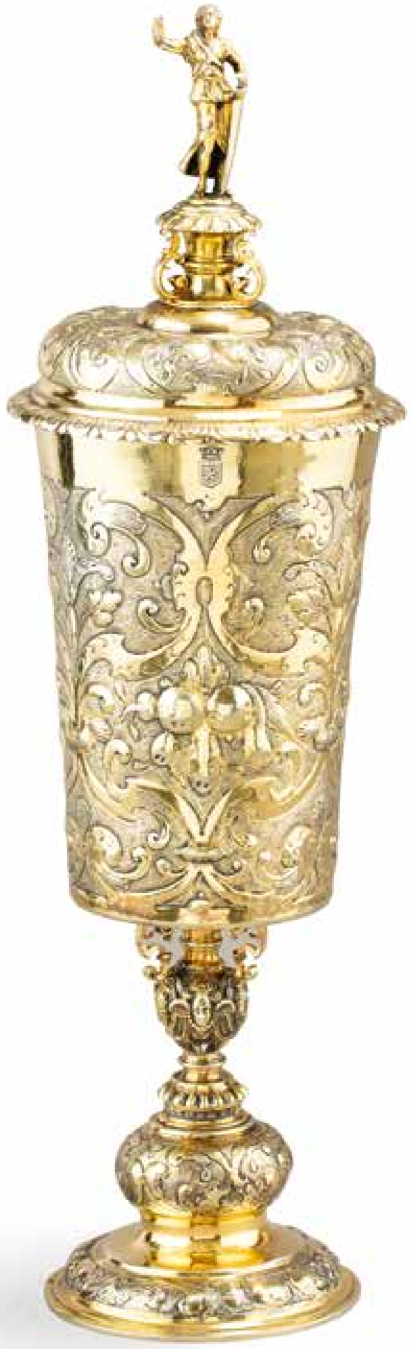
le couvercle avec une prise en clocher ciselée d'entrelacs, le corps décoré de la même manière, la base avec des masques grotesques et gravée d'une inscription de présentation pour le Pendle Forest Hunt

lobed campana form, the cover with steeple finial and chased with strapwork, the body similarly decorated, the base with grotesque masks and engraved with a presentation inscription for the Pendle Forest Hunt, retailed at a later date by Lambert & Co., goldsmiths of Coventry Street, near Leicester Square, London
height 28 in.; 71 cm.; weight 4883 gr.; 157 oz.

PROVENANCE
Koopman Rare Art, Londres, 2008

4 000-6 000 €

4 100-6 200 US$



243

GRANDE COUPE COUVERTE EN VERMEIL PAR GEORG LANG, AUGSBOURG, 1615-1620

A LARGE GERMAN SILVER-GILT STANDING CUP AND COVER, GEORG LANG, AUGSBURG, 1615-1620

le fût orné d'un vase à masques d'angelots et anses appliquées, le couvercle bombé avec prise en femme tenant une épée, le couvercle, la coupe et le pied repoussés de fruits et feuillages, gravée probablement postérieurement d'un blason et d'une couronne de baron anglais, le pied gravé d'un nom

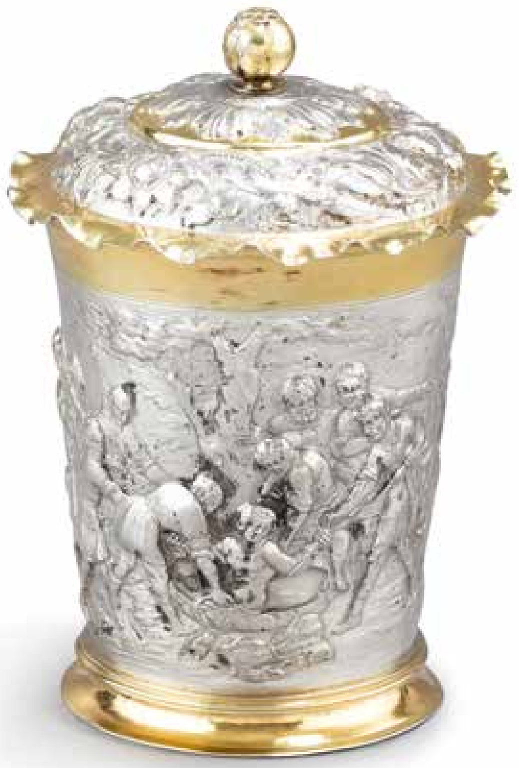
the cup engraved near rim with an English baron's coat-of-arms and coronet, the foot with faint scratch-engraved name, marked on rim of cup and on foot, the flaring cylindrical cup above vase-form stem with cherub's masks and applied beaded-scroll brackets, on tiered circular foot, the domed cover with figural finial on spool-form socle applied with similar brackets, the cover, cup, and foot repoussé and chased with fruit and foliage within strapwork against a matted ground, the cover with tongue-and-dart border
height 18¾in.; weight 39,5 oz.; 47,5 cm; 1120 g.

PROVENANCE
Christie's New York, 22 mai 2008, lot 99

The arms are those of Astley, Barons Hastings, of Norfolk, probably for Sir Jacob Astley, 6th baronet (1797- 1859), who succeeded as 16th Baron Hastings in 1841.

20 000-30 000 €

20 500-30 700 US$



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TIMBALE COUVERTE EN ARGENT ET VERMEIL PAR CHRISTIAN MENZEL L'ANCIEN, BRESLAU, VERS 1680

A GERMAN PARCEL-GILT SILVER COVERED BEAKER, CHRISTIAN MENTZEL THE ELDER, BRESLAU, CIRCA 1680

repoussée et ciselée d'une scène représentant Joseph jeté par ses frères dans un puits, le couvercle également repoussé de feuillages autour d'une prise en forme de grenade

his Brothers at the Well, the cover similarly decorated with scrolling foliage around a pomegranate finial
height 6⅛in.; weight 5,6 oz.; 15,5 cm; 160 g.

PROVENANCE
Helmuth Meissner, Dresde
Saisi par les services secrets de l'Allemagne de l'Est pour l'exportation en 1982
Retiré de l'exportation pour le Kunstgewerbemuseum Berlin (Est) au Schloss Köpenick
Restitué par le Kunstgewerbemuseum Berlin aux héritiers d'Helmuth Meissner en 2007
Sotheby's Londres, 18 juin 2007, lot 207

7 000-10 000 €

7 200-10 300 US$

245

PLAT ROND EN VERMEIL ET ARGENT PAR JOHANN ERHARD HEUGLLIN, AUGSBOURG, 1691-1695

A GERMAN PARCEL-GILT SILVER CIRCULAR DISH, JOHANN ERHARD HEUGLLIN, AUGSBURG, 1691-1695

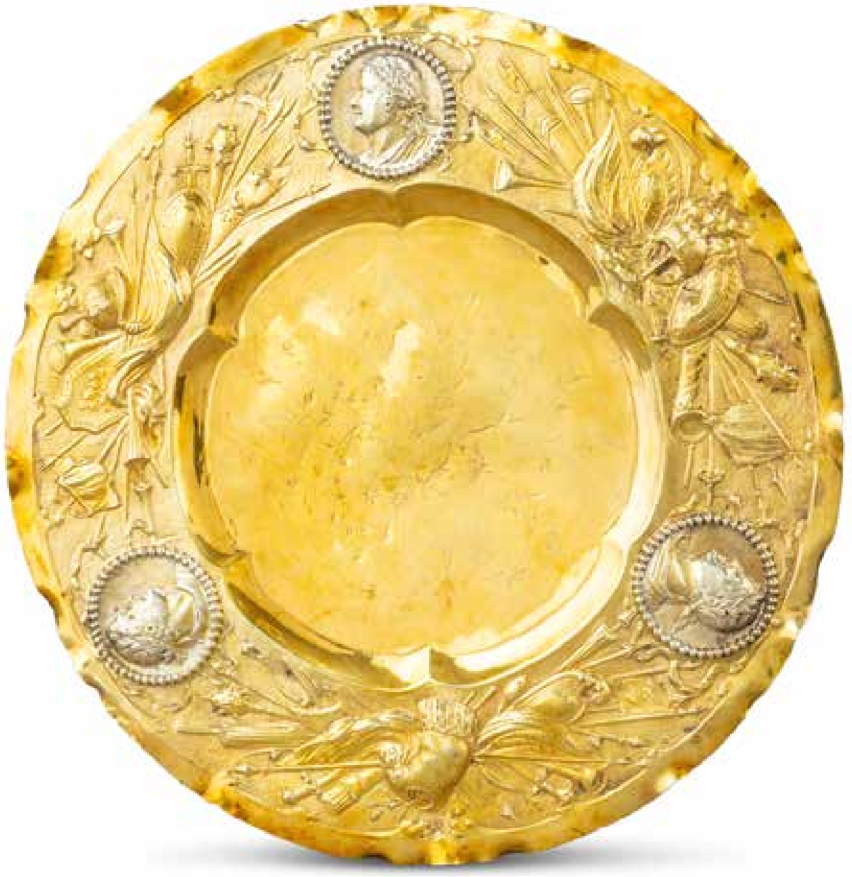
le bord ciselé de portraits en buste d'empereurs romains dans des médaillons ronds perlés alternant avec des trophées militaires, le centre orné de rinceaux floraux, gravé sous la base des initiales VBS

the broad border chased with three bust portraits of Roman emperors within beaded circular medallions alternating with military trophies, the centre faintly prick-engraved with floral scrolls, engraved underneath with initials *VBS*
diameter 11¼in.; weight 11,1 oz ; 28,5 cm ; 315 gr

PROVENANCE
Galerie Jürg Stuker, Berne, automne 1969
Christie's Londres, 8 juillet 2015, lot 90

4 000-6 000 €

4 100-6 200 US$



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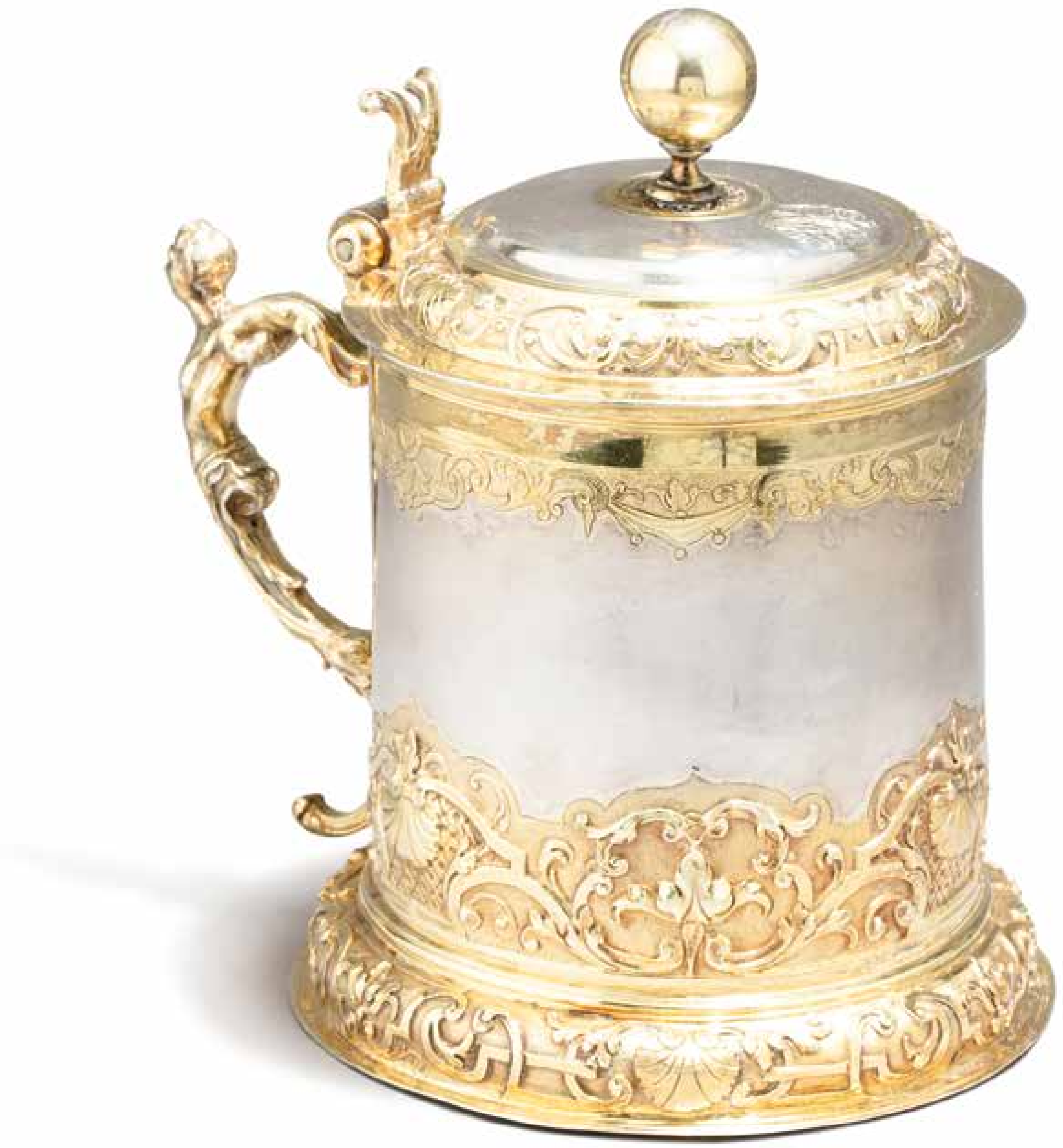


246

GRANDE CHOPE À COUVERTE EN VERMEIL PAR PHILIPP STENGLIN, AUGSBOURG, 1732-1733

A LARGE GERMAN SILVER-GILT TANKARD, PHILIPP STENGLIN, AUGSBURG, 1732-1733

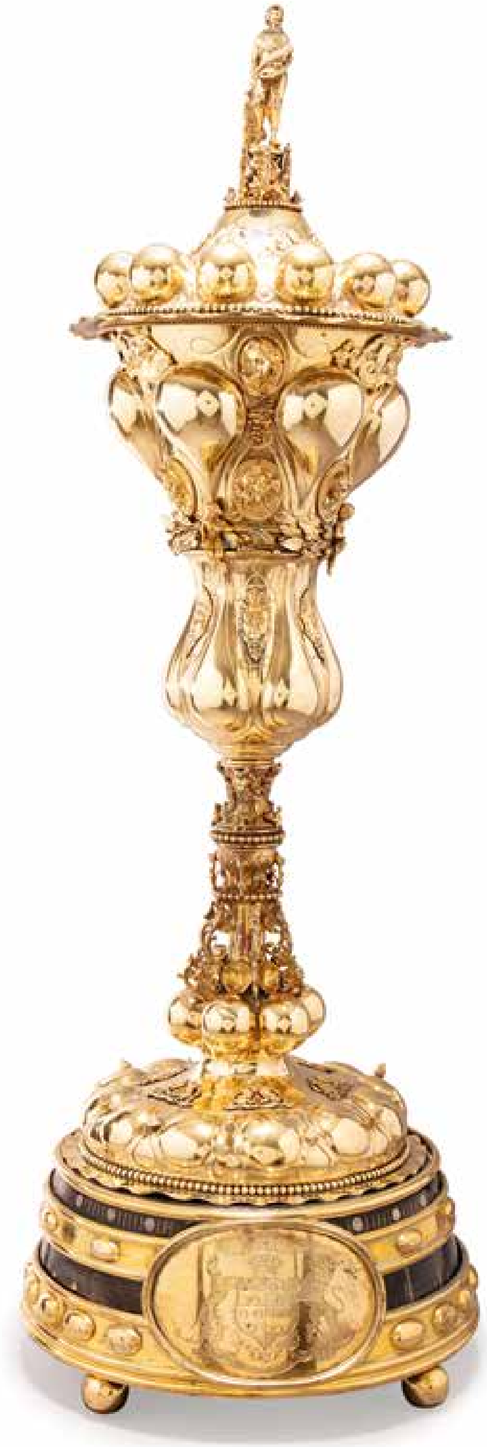
le corps et la base moulurés de rinceaux et coquilles, le couvercle muni d'une prise en forme de boule, l'anse en forme de rinceaux ornée d'un buste féminin, le couvercle probablement gravé postérieurement d'un monogramme

the body and base with moulded tendrils and shell decoration, the hinged cover with ball finial, scroll handle cast with a female bust, hinged lid, possibly engraved later on cover with monogram
height 9 41/64 in.; weight 48 oz.; 24,5 cm ; 1360 g.

PROVENANCE
Dorotheum, Vienne, 17 mai 2010, lot 36

20 000-30 000 €

20 500-30 700 US$



247

TRÈS GRANDE COUPE COUVERTE EN VERMEIL, POINÇON D'ORFÈVRE B ET UNE ANCRE, PROBABLEMENT HANAU, VERS 1873

A VERY LARGE GERMAN SILVER-GILT CUP AND COVER ON BLACK WOOD AND SILVER-GILT PEDESTAL, MAKER'S MARK B AND ANCHOR, PROBABLY HANAU CIRCA 1873

dans le style allemand du XVIIe siècle, la prise en forme d'homme en tunique avec un perroquet et un écusson, le support en bois et vermeil gravé d'armoiries et une inscription of 17th century German style, columbine cup form, the finial shaped as an man with a bird, the silver-gilt applied wood stand incorporating a classical plaque engraved with coat-of-arms in one side, the other engraved with the inscription *Joanni Duke Baroni Coleridge communium placitorum justiciario Summo Pater Filio Judex Judici Maximi et mutui amoris monumentum D.D Joannes Taylor Coleridge EQVES Avratus E. Secretis Reginae Conciliarus mense Decembris A.S. MDCCCLXXIII*
height 40 in.; weight cup and cover 126.3 oz ; 102 cm., 3582 gr.

PROVENANCE
Sotheby's Londres, 7 juin 2007, lot 158

The arms are those of Coleridge.

The Latin inscription reads: 'Joanni Duke Baroni Coleridge communium placitorum justiciario Summo Pater Filio Judex Judici Maximi et mutui amoris monumentum D.D Joannes Taylor Coleridge EQVES Avratus E. Secretis Reginae Conciliarus mense Decembris A.S. MDCCCLXXIII' ('To John Duke, Baron Coleridge, Chief Justice of the Common Pleas, a father to a son, a judge to a judge, a monument of great mutual affection, given as a gift, John Taylor Coleridge, knight, privy counsellor to the Queen, in the month of December A.S. [? Anno suo=his/her year?] 1873')

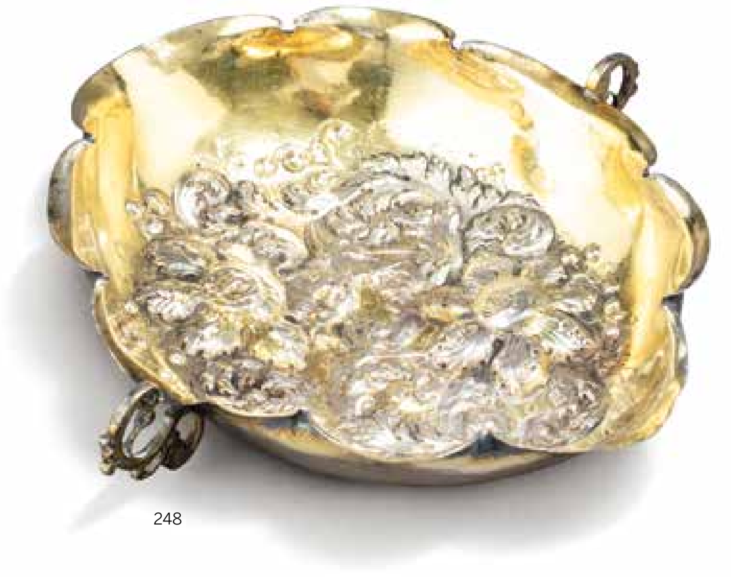
Sir John Taylor Coleridge (9 July 1790 – 11 February 1876), the second son of Captain James Coleridge (1759-1836) and a nephew of the poet, Samuel Taylor Coleridge (1772-1834), was born at Tiverton, Devon. He was educated at Eton College and in 1809 gained a scholarship at Corpus Christi, Oxford. In 1819 he was called to the bar and in 1835 he was appointed one of the judges of the King's Bench. Coleridge served on a number of commissions, including those on the assize circuits in 1845, on the inns of court in 1854, and on the law courts and popular education in 1858.

The present cup was a gift from Sir John to his eldest son, Sir John Duke Coleridge (3 December 1820 – 14 June 1894) who was successively Solicitor General for England and Wales, Attorney General for England and Wales, Chief Justice of the Common Pleas, to which post he was appointed in 1873, and Lord Chief Justice of England. In January 1874 Coleridge was raised to the peerage as Baron Coleridge of Ottery St. Mary, Devon.

The identity of the German manufacturing silversmith who during the third quarter of the 19th century used the well-known mark of the B and anchor is at present unknown. A similar, later cup and cover by Ludwig Neresheimer & Co., established in Hanau in 1893, was exhibited in Germany in 2006. (Exhibition catalogue, *Macht und Pracht: Europas Glanz im 19. Jahrhundert*, Europäisches Zentrum für Kunst und Industriekultur, Saarland, 2006, p. 239)

15 000-20 000 €

15 400-20 500 US$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TASSE À VIN EN VERMEIL ET ARGENT, ALLEMAGNE, POINÇON D'ORFÈVRE TH INSCULPÉ DEUX FOIS, VERS 1680

A GERMAN PARCEL-GILT SILVER TWO-HANDLED WINE TASTING BOWL, MAKER'S MARK TH STAMPED TWICE, CIRCA 1680

le centre repoussé de fleurs et feuilles d'acanthe

embossed with eight lobes, flat scroll handles, the centre embossed with flowers, fruits and acanthus leaf tendrils
length 6 in.; width 6¼in.; weight 3,17 oz.; 15,2 cm; 16 cm; 90 g.

PROVENANCE
Schloss Ahlden, 12 mai 2018, lot 111

800-1 200 €

850-1 250 US$

249

GRANDE TASSE VIN À DEUX ANSES EN ARGENT ET VERMEIL PAR SAMUEL SCHNEEWEISS, AUGSBOURG, 1685

A LARGE GERMAN PARCEL-GILT SILVER TWO-HANDLED WINE TASTING BOWL, SAMUEL SCHNEEWEISS, AUGSBURG, 1685

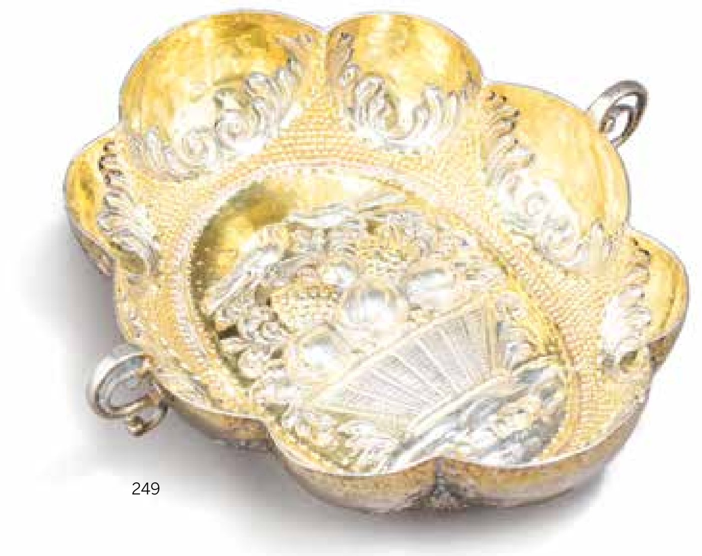
le centre repoussé d'un panier de fruits et de deux colombes

the centre embossed with a basket of fruit and two doves
height 6⅛in.; length 6⅛in.; weight 4,9 oz.; 15,5 cm; 15,5 cm; 140 g.

PROVENANCE
Schloss Ahlden, Allemagne, 2014

1 000-1 500 €

1 050-1 550 US$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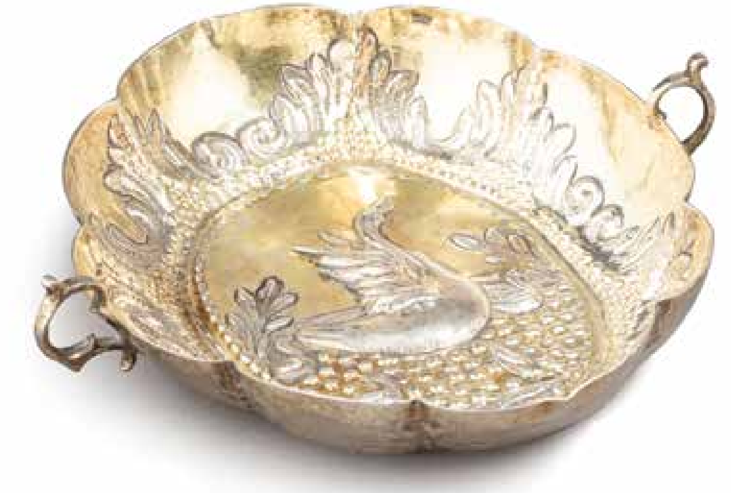
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TASSE À VIN EN ARGENT ET VERMEIL PAR BALTHASAR HAYDT, AUGSBOURG, VERS 1680

A GERMAN PARCEL-GILT SILVER WINE TASTING BOWL, BALTHASAR HAYDT, AUGSBURG, CIRCA 1680

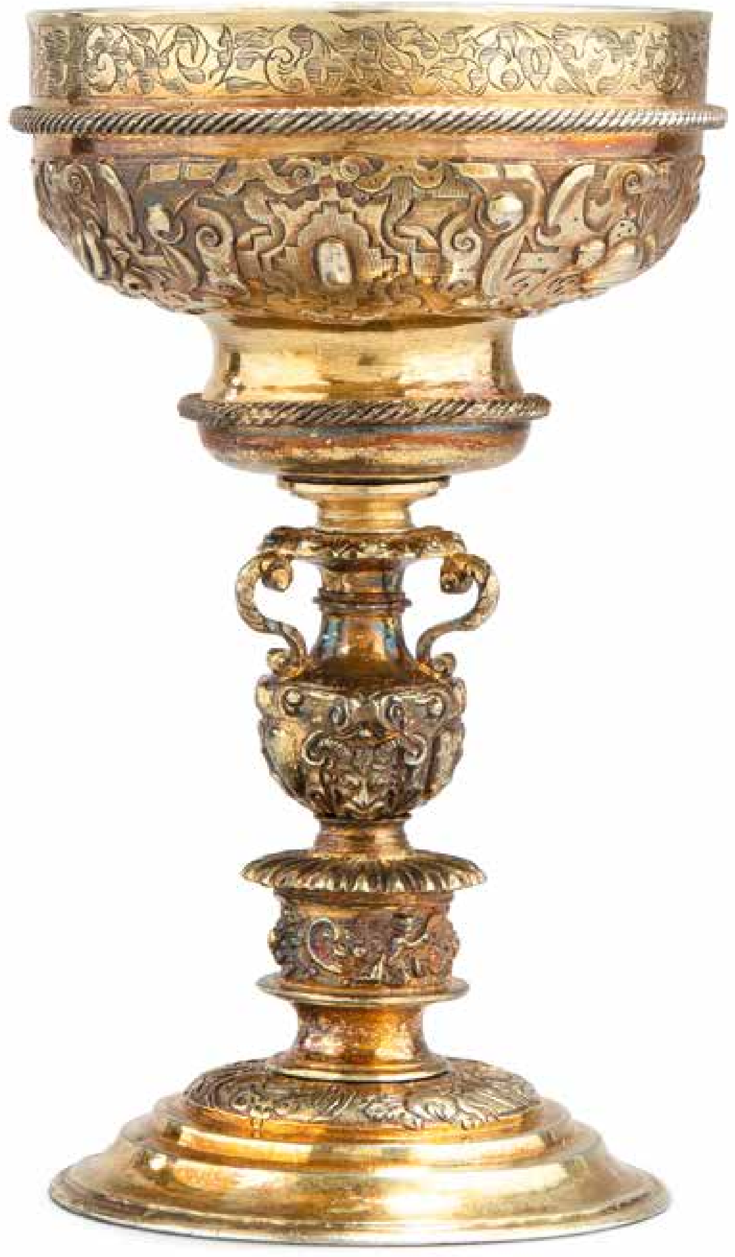
de forme ovale, avec deux anses, le centre orné d'un cygne et de ses petits

shaped-oval form, with two handles, the centre embossed with a swan and her cygnets
width 6½in.; 3,8 oz.; 16,5 cm; 110 g.

PROVENANCE
Schloss Ahlden, Allemagne, 2014

1 000-1 500 €

1 050-1 550 US$



251

COUPE EN VERMEIL, APPAREMMENT NON POINÇONNÉ, PROBABLEMENT ALLEMAGNE XVIIE SIÈCLE SUR UNE LE FÛT AVEC DES VOLUTES ET DES MASQUES CISELÉS ET MOULÉS, LA BORDURE FEUILLAGÉE

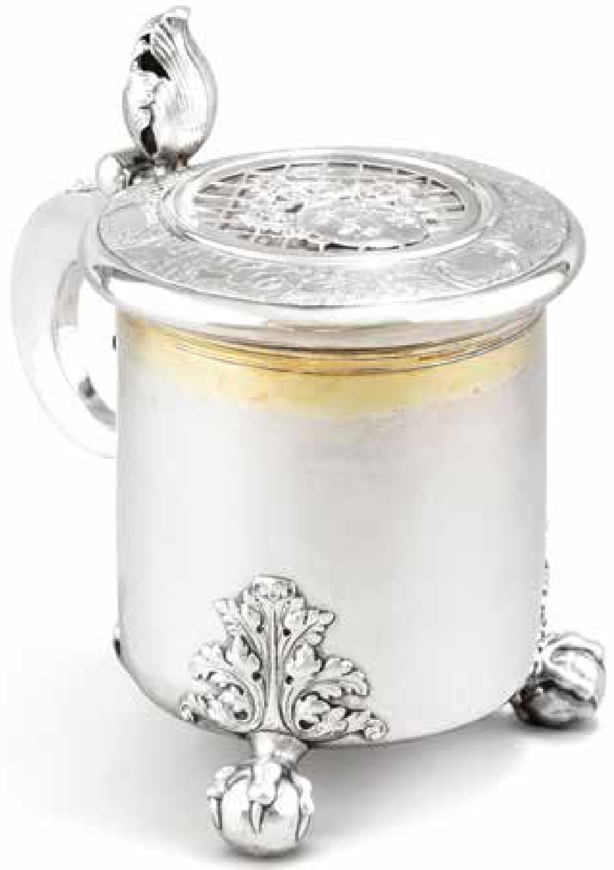
A SILVER-GILT CUP, APPARENTLY UNMARKED, PROBABLY GERMANY 17TH CENTURY

on a stepped and domed circular base, rising to a knopped stem with chased and cast scrolls and masks, the cup with applied bosses and strapwork, foliate border
height 5⅖in.; weight 7,8 oz.; 13,6 cm; 220 g.

PROVENANCE
Collection de Neil and Sharon Phillips
Christie's New York, 26 octobre 2007, lot 89

2 000-3 000 €

2 050-3 100 US$



252

252

CHOPE COUVERTE EN ARGENT PAR I. G. DEHIO, REVAL / TALLINN, VERS 1780

AN ESTONIAN SILVER TANKARD, I. G. DEHIO, REVAL / TALLINN, CIRCA 1780

reposant sur trois pieds en forme de griffe enserrant une boule, à attache feuillagée, le couvercle à bord ciselé de cartouches, quartefeuilles et fleurs, l'appui-pouce feuillagé, le centre ajouré d'armoiries

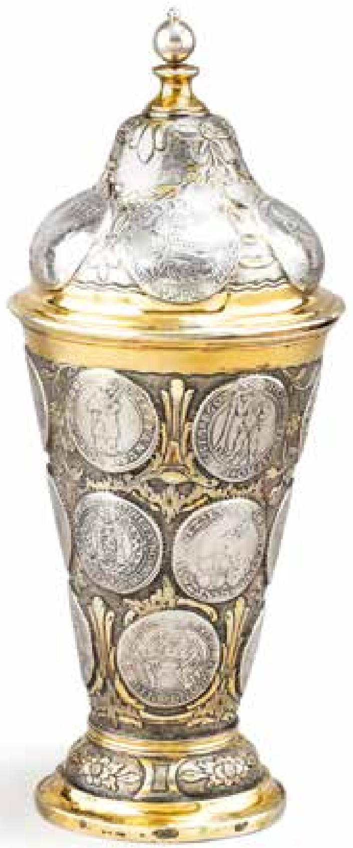
cylindrical, on three claw and ball feet with foliate brackets, the cover with bud thumbpiece and chased border, the centre with an inset pierced coat-of-arms
height $9\frac{7}{16}$in.; weight 48 oz.; 24 cm.; 1500 gr.

PROVENANCE
Beijers, Suède, novembre 1987, lot 766
Schloss Ahlden, Allemagne, 2010

A covered beaker with similar finial made by Georg Vendt in Riga in 1777-1786 is illustrated in Carl Ehrnrooth, *Baltic Silver*, p. 269.

15 000-20 000 €

15 400-20 500 US$



253

253

COUPE COUVERTE EN ARGENT ET VERMEIL SERTIE DE PIÈCES, POINÇON D'ORFÈVRE CIP, PROBABLEMENT SAXE OU POLOGNE VERS 1750

A COIN-SET PARCEL-GILT SILVER BEAKER AND COVER, MAKER'S MARK CIP, PROBABLY SAXONY OR POLAND CIRCA 1750

sertie de 16 thalers sur les côtés et d'un autre sous la base, ciselée de feuillages et de rocailles sur fond amati, le couvercle bombé orné de 6 thalers

set with 16 thalers on the sides and another in the base, chased with foliage and rocaille against a matted ground, the domed cover set with six thalers and similarly decorated,
height $11\frac{1}{4}$in.; weight 40,5 oz.; 28,5 cm; 1147 g.

PROVENANCE
Christie's New York, 22 mai 2008, lot 98

The thalers date from 1531 to 1675.

6 000-8 000 €

6 200-8 200 US$

254

SALIÈRE EN ARGENT ET VERMEIL PAR HANS SCHAUER, NUREMBERG, VERS 1640

A GERMAN PARCEL-SILVER SALT-CELLAR, HANS SCHAUER, NUREMBERG, CIRCA 1640

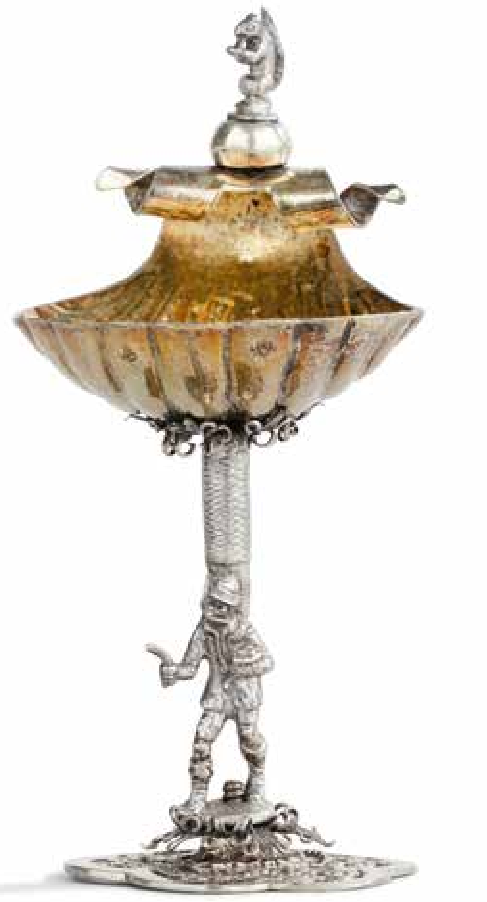
sur pied ajouré de rinceaux et de flèches, le fût en forme d'un paysan, feuillages au-dessous du bol en forme de coquille, la prise en forme d'écureuil

on open-worked foot, pierced with scrolls and arrows, the stem formed as a peasant supporting a diaper work stem with foliage calyx above and shell-shaped bowl with scroll and scroll terminal, with a squirrel finial
height $4\frac{13}{16}$in.; weight 2.8 oz ; 12.3 cm. ; 81 gr.

PROVENANCE
Christie's Londres, 6 novembre 2008, lot 41

1 200-1 800 €

1 250-1 850 US$



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255

GRANDE TIMBALE EN ARGENT ET VERMEIL, NON POINÇONNÉE, ALLEMAGNE DU NORD, VERS 1654

A LARGE NORTH GERMAN PARCEL-GILT SILVER BEAKER, UNMARKED, CIRCA 1650

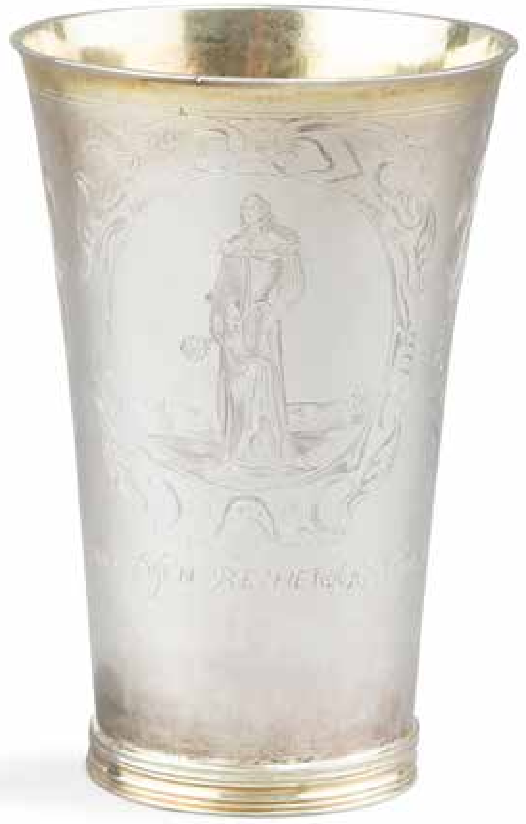
de forme évasée, gravée de médaillons représentant des figures masculines et féminines, gravée DANIEL STRATMAN VEREHRT SEINER FRAWEN BARBARA STRATMANS DISEN BECHER A 1654

tapering form, engraved in auricular strapwork surrounds with fashionable male and female figures, inscribed '*DANIEL STRATMAN VEREHRT SEINER FRAWEN BARBARA STRATMANS DISEN BECHER A 1654*'
height $7\frac{1}{2}$in.; weight 15,5 oz.; 19cm.; 440 g.

PROVENANCE
Sotheby's Paris, 15 avril 2010, lot 234

7 000-10 000 €

7 200-10 300 US$



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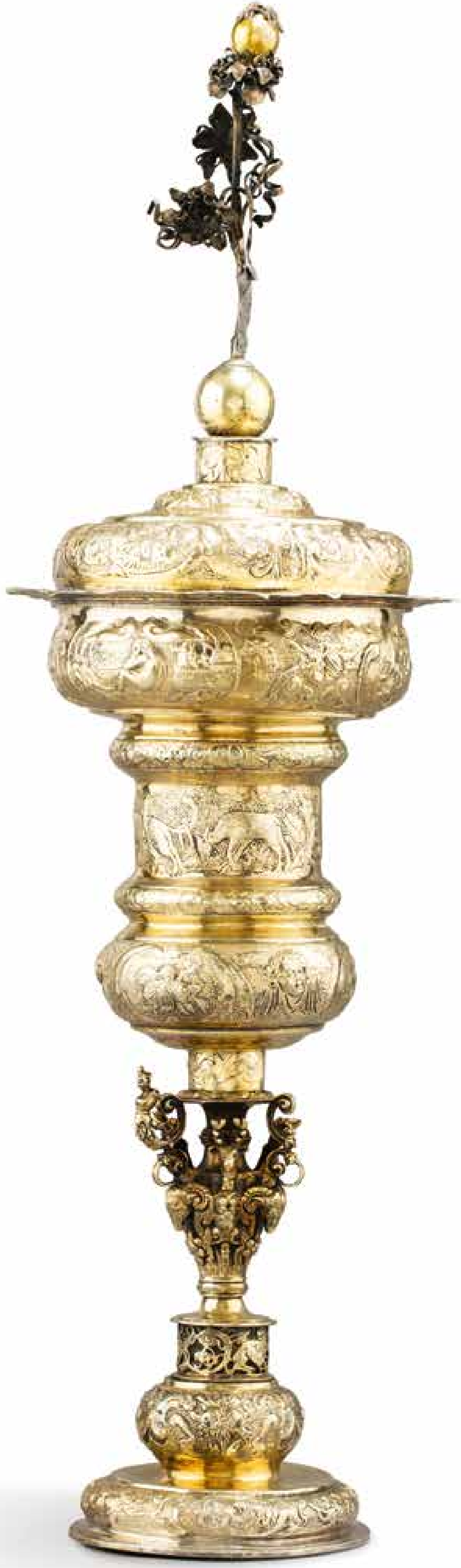


256

GRANDE COUPE COUVERTE EN VERMEIL DANS LE STYLE DU XVIIE SIÈCLE, NON POINÇONNÉE, ALLEMAGNE PROBABLEMENT XIXE SIÈCLE

A LARGE GERMAN STANDING SILVER-GILT CUP AND COVER IN THE 17TH CENTURY STYLE, PROBABLY 19TH CENTURY

ciselé et repoussé d'animaux et de personnages dans des paysages, le fût orné de têtes de cerfs et de bêliers, la prise en fleur

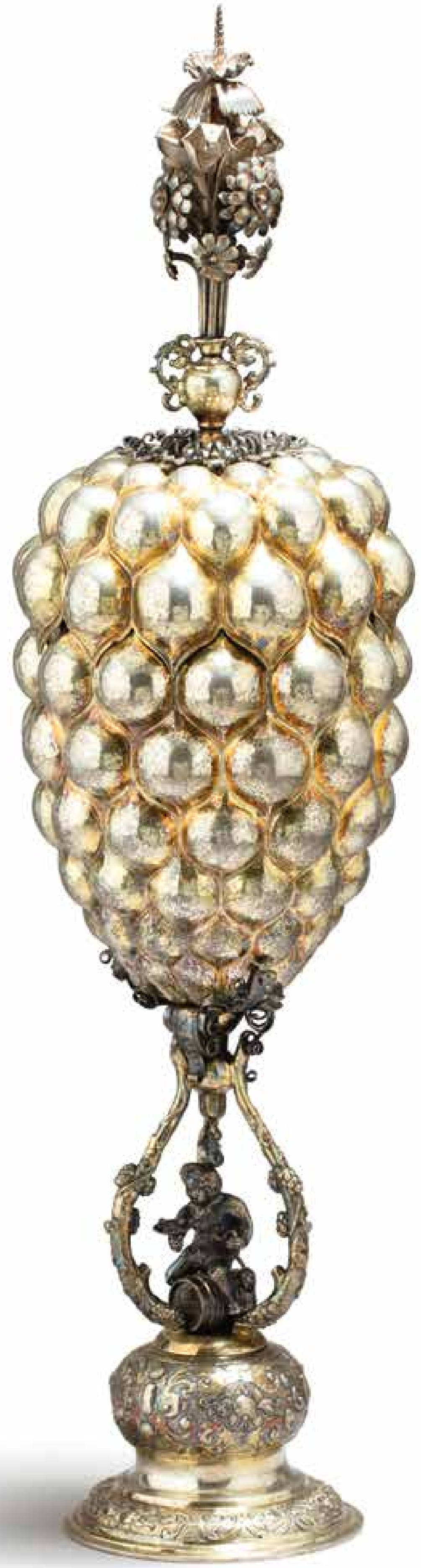
the body embossed and chased with animals and figures reclining in landscapes, surrounded by lobate ornament, the baluster stem applied with stag and ram heads, and sprays of flowers, flower finial
height 19 1/64 in.; weight 11 oz ; 48,3 cm ; 313,4 gr

PROVENANCE
Gluckselig, Vienna, May 1927, lot 94.
Sotheby's New York, 9 avril 2008, lot 73

Theses figures could be influenced by Abraham Bosse engraving.

6 000-8 000 €

6 200-8 200 US$



257

COUPE COUVERTE EN VERMEIL, PROBABLEMENT PAR HANS II WEIENMAYR AUGSBURG VERS 1625

A LARGE SILVER-GILT PINEAPPLE CUP AND COVER, PROBABLY HANS II WEIENMAYR, AUGSBURG CIRCA 1625

le fût en forme de l'enfant Bacchus

the base with chased fruit and scroll-work, the stem modelled as the infant Bacchus, with a floralspray finial
height 20½in.; weight 42 oz ; 52 cm ; 1195 g

PROVENANCE
Galerie Antony Embden, Paris, 2010

20 000-30 000 €

20 500-30 700 US$

258

COUPE COUVERTE EN ARGENT ET VERMEIL PAR THOMAS STOR II, NUREMBERG, VERS 1660

A GERMAN PARCEL-GILT SILVER CUP AND COVER, THOMAS STOR II, NURNBERG, CIRCA 1660

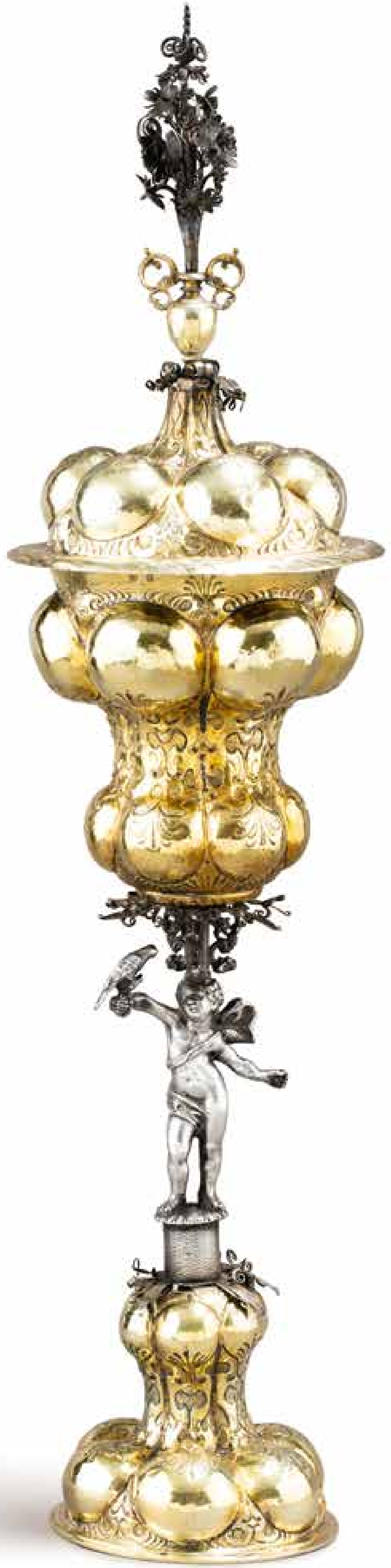
le pied, le corps et le couvercle repoussés de lobes, le fût représentant un putto tenant un perroquet, le couvercle avec prise en vase fleuri, l'intérieur du couvercle gravé d'armoiries

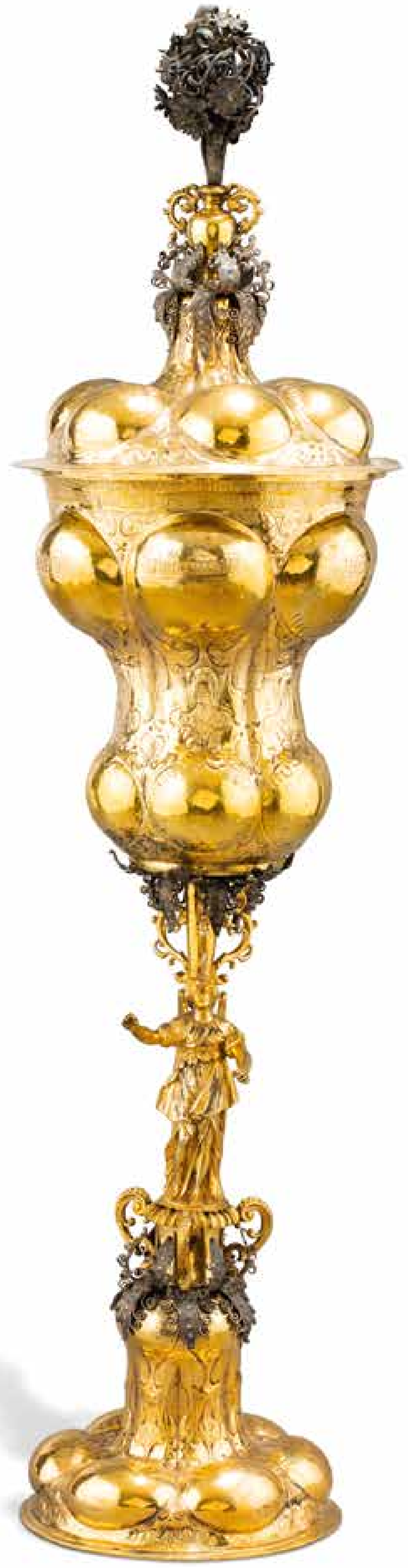
on domed circular foot chased with lobes, the stem shaped as a putto holding a parrot, between foliate calyxes, with waisted body and detachable domed cover chased with lobes, auricular scrolls between, the cover with parcel-gilt vase with flower finial, the interior of cover prick engraved with a coat-of-arms
height 23¾in.; weight 35.3 oz.; 60.4 cm; 1001 g.

PROVENANCE
Christie's New York, 22 mai 2009, lot 124

20 000-30 000 €

20 500-30 700 US$





259

IMPORTANTE COUPE COUVERTE EN VERMEIL PAR GEORGE KOLER, NUREMBERG, VERS 1630

A LARGE GERMAN SILVER-GILT CUP AND COVER, GEORGE KOLER, NURNBERG, CIRCA 1630

reposant sur un pied lobé bombé, le fût en ange, la coupe ciselée de décorations florales et gravée de légendes en cyrillique, le couvercle à prise en vase de fleurs

on domed lobed foot, raising to the angel-form stem, the cup chased with floral decorations and engraved with several Russian legends, the cover with vase of flowers finial, marked at the cover the cup and the rim of the foot
height 23⁴⁄₅in.; weight 40,2 oz.; 60,7 cm; 1140 g.

PROVENANCE
Collection of Robert and Angelique Noortman
Sotheby's Amsterdam, 17 décembre 2007, lot 495

30 000-50 000 €

30 700-51 500 US$

260

GRANDE COUPE COUVERTE EN VERMEIL DANS LE STYLE ALLEMAND DU XVIIE SIÈCLE, PROBABLEMENT HANAU, VERS 1910

A LARGE GERMAN SILVER-GILT CUP AND COVER IN THE 17TH CENTURY STYLE, PROBABLY HANAU, CIRCA 1910

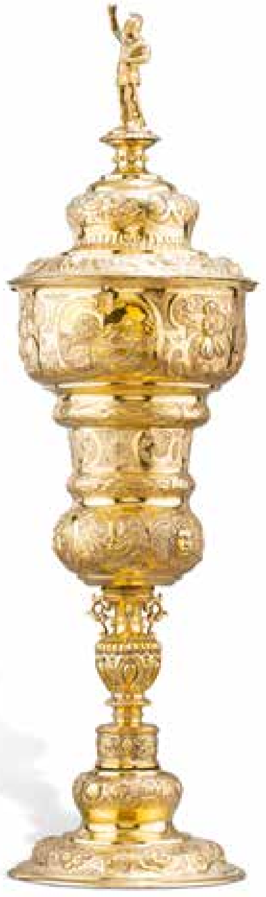
reposant sur un piédouche, le couvercle amovible doté d'une prise en forme de chevalier en armure, l'ensemble repoussé et ciselé de volutes de feuillage, de fruits et d'entrelacs, la coupe de cartouches de paysage, le bord gravé d'une inscription

the bowl baluster spool-shaped and on pedestal foot with knopped stem with scrolling buttresses, the detachable cover with finial cast as a knight in armour, overall cast and chased with foliage scrolls, fruit and strapwork, the bowl with landscape cartouches, the rim engraved with an inscription *Ex Dono The United Arts Rifles Lodge, 3817, to their first Master, RT. Wor. Bro. Lt. Gen. Sir Francis LLoyd. G. C. V. O., K. C. B., D. L. O, Past Grand Warden. 1917-1919*
height 22½in.; weight 50,7 oz.; 57 cm; 1440 g.

PROVENANCE
Presenté au Lieutenant General Sir Francis Lloyd (1853-1926)
Christie's Londres, 29 novembre 2007, lot 643

2 000-3 000 €

2 050-3 100 US$



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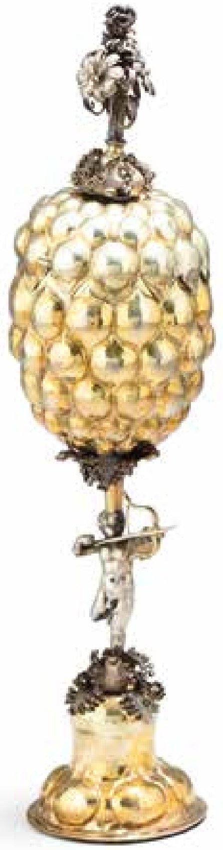

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COUPE COUVERTE EN ARGENT ET VERMEIL PROBABLEMENT PAR JOHANN JAKOB BIERMANN, BÂLE, VERS 1640

A SWISS PARCEL-GILT SILVER CUP AND COVER, APPARENTLY JOHANN JAKOB BIERMANN I, BASEL, CIRCA 1640

le pied, le corps et le couvercle repoussé de cupiles, la fût representant Cupidon tirant a l'arc, le pied gravé sous la base IVSH

the body, the cover and the foot embossed with lobes, the stem shaped as a cupid with a bow, the foot engraved under the rim *IVSH*
height 13⅜in.; 11 oz.; 34 cm; 310 g.

PROVENANCE
A. Rütschi
Galerie Stucker, Berne, 26-27 novembre 1954, lot 80
Sotheby's Londres, 18 juillet 2007, lot 211

7 000-10 000 €

7 200-10 300 US$

262

GRAND PLAT D'OSTENTATION EN BRONZE DORÉ COMMANDÉ PAR LE PRINCE ALEXANDRE TORLONIA ET SON ÉPOUSE LA PRINCESSE TERESA COLONNA DORIA PAR CHARLES CROZATIER, PARIS, DATÉ 1853

A LARGE GILT-BRONZE PRESENTATION DISH, CHARLES CROZATIER, PARIS, DATED 1853

the outer border with an alternating band of flowers and husks above a band of scrolling rinceaux suspending fruiting swags and interposed by acanthus leaves enclosing a roundel surmounted by an eagle atop a flaming brazier above a roundel with Alexander Torlonia anno MDCCCLIII and two star motifs flanked by mermaids the one on the left with a mirror, the one on the right blowing a horn suspending floral swags flanked on the right by Amphitrite and Neptune in drapery seated in their chariot in the form of a scallopshell drawn by winged horses with webbed feet ridden by Cupids, facing on the other side Venus reclining in her chariot also in the form of a scallopshell drawn by four dolphins and flanked by Cupid amongst frolicking mermaids and mermen three blowing conch shells, the base with a ribbon-tied roundel surmounted by a princely coronet with the coat-of arms of Princess Torlonia and Colonna flanked on the right by a merman blowing a conch shell and on the left a merman suspending a floral swag over his left shoulder, the twisted-ribbon border enclosing a ribbon-tied band of vines and grapes, beading and ribbon-tied berried laurel and further beading, with a raised central boss decorated with stylised anthemions within entwined loops enclosing a patera
diameter 27½in.; 70 cm

PROVENANCE
Prince Alexandre Torlonia (1800-1886) et son épouse la princesse Teresa Colonna Doria (1823-1875), commandé pour la cérémonie d'achèvement de l'assèchement du lac Fucino, Rome, en présence du pape Pie IX en 1853
Sotheby's Londres, 3 juillet 2013, lot 8

This outstandingly chased and gilded bronze presentation dish was made in 1853 for Prince Alexander Torlonia (1800-1886) and his wife Princess Teresa Colonna Doria (1823-1875), by the renowned French bronzier Charles Crozatier (1795-1855).

For a similar dish, probably the pair to this one, see Sotheby's, Paris, 30th October 2008, lots 169 and 170. The second lot was a pair of ewers signed and dated CROZATIER 1846 with the same arms (each 33.5cm high). Both lots have been acquired by Musée Crozatier, Le Puy–en-Velay, center of France.

The dish is very much in the mannerist style with mythological references, and, in view of it commemorating the draining of Lake Fucino, Rome, the symbolism is very appropriate with Neptune and Amphitrite and Venus in her chariot drawn by winged horses.

The Torlonia Family:
The Torlonias originated from the Massif Central and had a meteoric rise in Rome during the second half of the eighteenth century both in terms of power and wealth. Marin Tourlonias (1725-1785), was the son of a textile merchant from central France who settled in Rome. He italianised his name to Marino Torlonia and was a *valet de chambre* at the outset of career, then became a silk and drapery merchant, finally ending up as a banker at the Vatican. In recognition of his services, the Pope bestowed upon him the title of Marquis and Duke thereafter. He had an enormous family comprising fifteen children. Giovanni (1755-1829), one of his sons, founded the Torlonia Princely dynasty. He took charge of the accounts of the Bonaparte family and all the important noble Roman families. In 1797, he purchased a villa located on via Nomentana in Rome from the Colonna family and had it restored between 1802 and 1806 by Giuseppe Valadier (1762-1839), the celebrated architect and silversmith. The Pope later created Giovanni a Marquis and then a Duke.

Giovanni organized extravagant receptions in his palace on the Piazza Venezia, (formerly Palazzo-Bolognetti-Torlonia), which he had purchased in 1807. The Torlonias came to be considered to be the Roman Rothschilds. In 1800, Giovanni Torlonia was known to be the richest banker in Europe. In 1814, the Pope bestowed upon him the title Prince of Civitella-Cesi and allowed him to construct a family chapel in the Basilica San Giovanni in Laterano (St John de Latran's basilica).

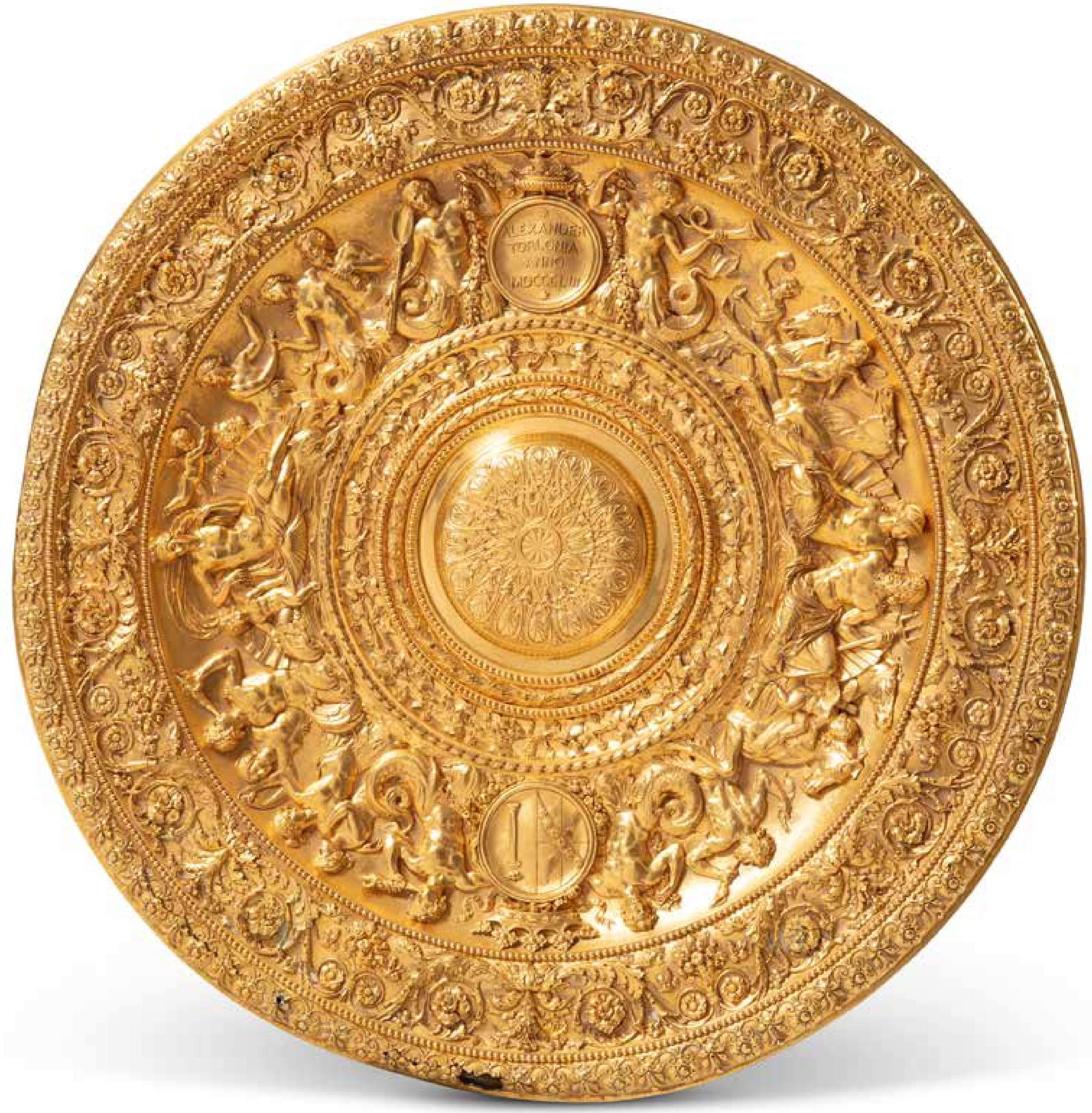
In 1829, when Giovanni died, Alexander (1800-1886), his favourite son, was only a young man. However, he quickly gained a reputation as a very astute businessman and banker in his own right. He lived in three residences in Rome: the Piazza Venezia Palace, Villa Torlonia and the Borgo Palace purchased in 1823 on the via della Conciliazione. In 1840, he married Princess Teresa Colonna Doria (1823-1875), 23 years his junior. The various Torlonia palaces became the venue for the most sought after invitations to glittering balls and social events, often with thousands of guests. Alexander amassed a fine collection of works of art. Pope Pius VII called him "il padre della Patria (father of the homeland) ". On 4th June 1842, a ceremony took place in Villa Torlonia where two obelisks were erected in memory of Giovanni and Anna Maria Torlonia, Alexander's parents. Amongst the guests were the Pope Gregory XIV and Ludwig, King of Bavaria. Alexander also owned three theatres in Rome. One of them was the very first venue where Verdi presented his operas 'La Traviata' in 1853 and 'Un Ballo in Maschera' in 1859. One his most outstanding achievements was the financing of the draining of Lake Fucino between Rome and the sea. As a result of this, he was created Prince of Fucino by King Victor-Emmanuel II of Italy in 1875. He had a daughter, Anna Maria with his wife Teresa Colonna. In 1870, when Anna Maria was 15 years old, her father started looking for a husband for her. The Pope advised him to consider Giulio Borghese (1847-1914), son of Prince Marcantonio (1814-1886) and Thérèse de la Rochefoucauld (1823-1894). The wedding took place on 24th October 1872.

See extended note on Sothebys.com

30 000-50 000 €

30 700-51 500 US$

ALEXANDER
TORLONIA
ANNO
MDCCCLIII



263

BÉNITIER OCTOGONAL AVEC LA VISION DE SAINT FRANÇOIS EN CORAIL ET CUIVRE DORÉ PARTIELLEMENT ÉMAILLÉ, SICILE, TRAPANI, FIN XVIIE SIÈCLE, LE REVERS GRAVÉ DE SAINT FRANÇOIS AU CENTRE, ENTOURÉ DE FEUILLAGES

A SICILIAN, TRAPANI CORAL INLAID AND GILT COPPER OCTAGONAL DEVOTIONAL PLAQUE WITH SAINT FRANCIS, LATE 17TH CENTURY

coral inlaid gilt copper, mounted in an enamel and gilt copper framing; the reverse engraved with Saint Francis surrounded by foliate scrolls
height 19⅓ in.; length 14⅐ in.; 49 cm; 36 cm

PROVENANCE
Collection Koelliker
Sotheby's Londres, the Luigi Koelliker Studiolo, 3 décembre 2008, lot 50

LITERATURE
M. Concetta Di Natale, *Il Corallo Trapanese nei secoli XVI e XVII*, Brescia, 2002, no. 17, pp. 56-57
Museo Regionale Pepoli, *Coralli, Talismani Sacri e Profani, Trapani*, 1986, nos. 76 and 82
Museo di Capodimonte e Museo Pignatelli, *Civiltà del seicento a Napoli*, Naples, 1985
G. C. Ascione, *Gloria del Corallo a Napoli dal XVI al XIX Secolo*, Naples, 1991
A. Dameu, *L'Arte Trapanese del Corallo*, Milan, 1964

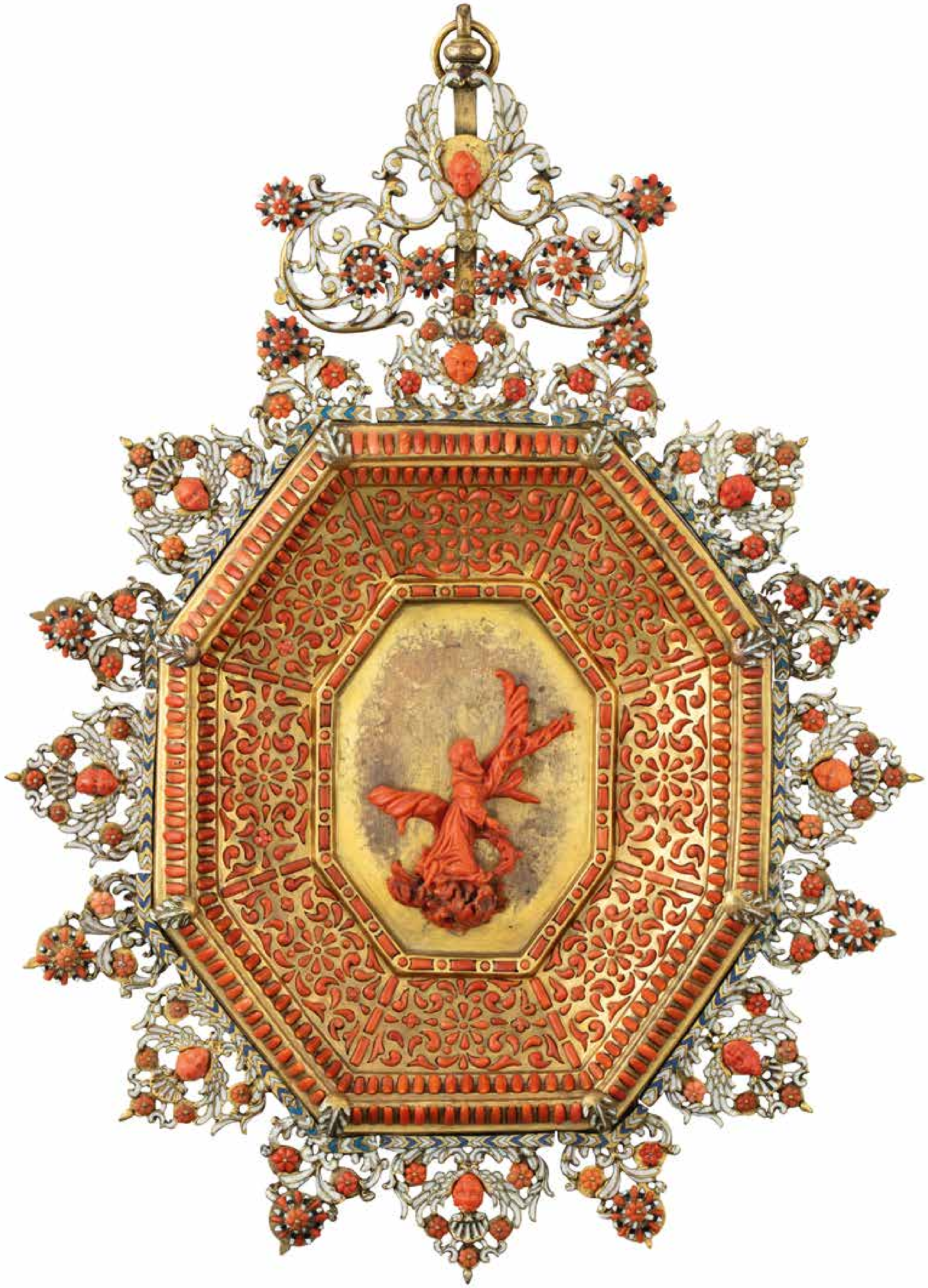
The ancient fishing port of Trapani on the west coast of Sicily was renowned from the 16th to the 18th centuries for its production of objects made from local red coral. The guild of the coral workers, the *Arte dei Corallari* was established in Trapani in 1628 and after the suppression of the insurrection in 1672, the skilled coral workers were dispersed to other Mediterranean centres.

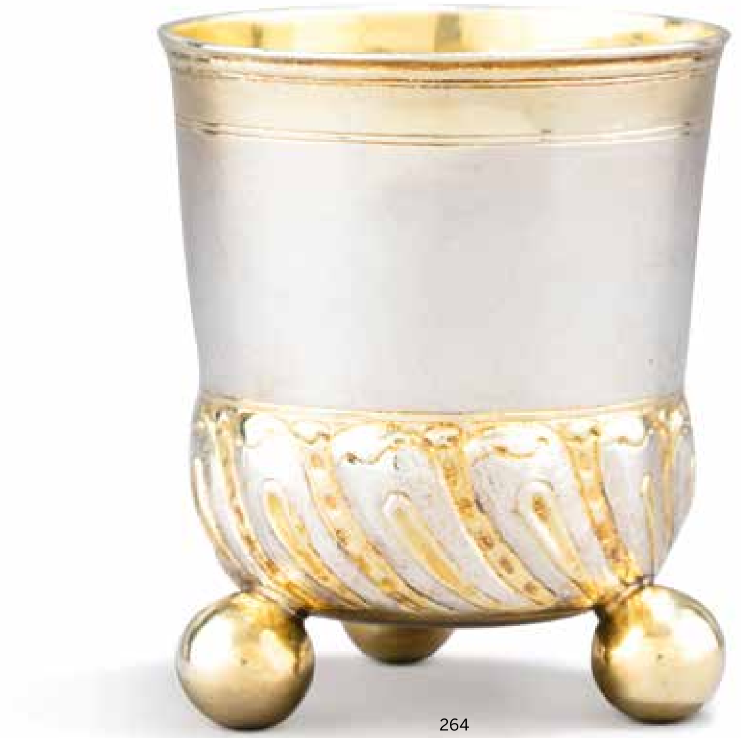
Coral was esteemed both for its colour and unusual texture, and it was believed (as was already the case in antiquity) to have the power to ward off the 'evil eye'. Since the 16th century, small coral trees were appreciated as rare '*natural objects*', mounted on silver bases.

Most common were *capezzale*, devotional plaques with religious figures set in engraved copper frames with rich coral inlay and enamel decoration. Other works included liturgical items such as chalices and crucifixes, as well as secular objects like jewelry, inkstands, and small caskets, many of which made their way into the European *Kunstkammern* and *Cabinets de Curiosité*.

40 000-60 000 €

41 000-61 500 US$





264

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GOBELET EN VERMEIL ET ARGENT PAR MICHAEL LAUFFER, NUREMBERG, VERS 1710

A GERMAN PARCEL-GILT SILVER BEAKER, MICHAEL LAUFFER, NURNBERG, CIRCA 1710

reposant sur trois pieds boules, la partie basse du corps à côtes torses

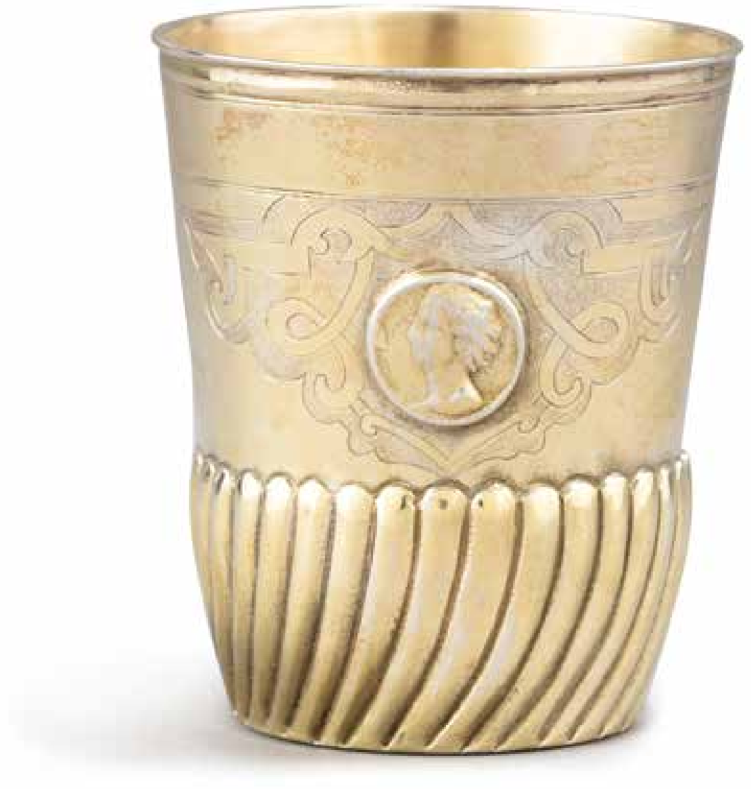
resting on three ball feet, the lower part of the body spirally fluted

height 3⁹⁄₁₆in.; weight 3,1 oz.; 9 cm; 90 g.

PROVENANCE
Schloss Ahlden, Allemagne, 2014

1 000-1 500 €

1 050-1 550 US$



265

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GOBELET EN VERMEIL PAR JOHANN II PEPFENHAUSER, AUGSBOURG, VERS 1695-1700

A GERMAN SILVER-GILT BEAKER, JOHANN II PEPFENHAUSER, AUGSBURG, CIRCA 1695-1700

la partie inférieure ciselée de côtes torses, la partie haute appliquée de deux médaillons à décor de têtes de femme de profil

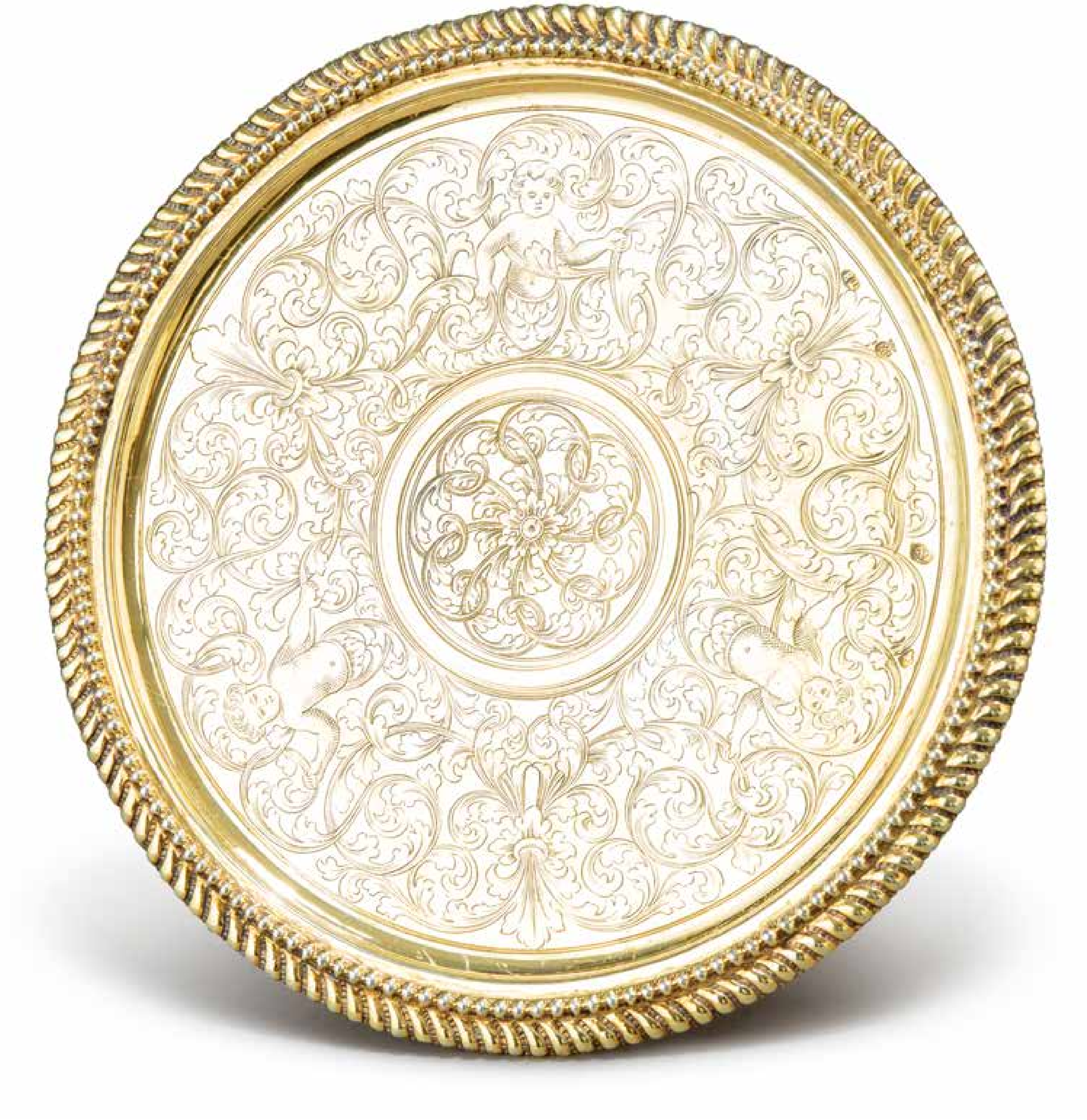
spirally fluted lower part of the body, insert with two medals with female heads

height 3⁹⁄₁₆in.; weight 5,2 oz.; 9 cm; 150 g.

PROVENANCE
Schloss Ahlden, Allemagne, 2014

1 000-1 500 €

1 050-1 550 US$



266

PETIT PRÉSENTOIR ROND EN VERMEIL PAR TOBIAS BAUR, AUGSBOURG, VERS 1700

A SMALL GERMAN SILVER-GILT TAZZA, TOBIAS BAUR, AUGSBURG, CIRCA 1700

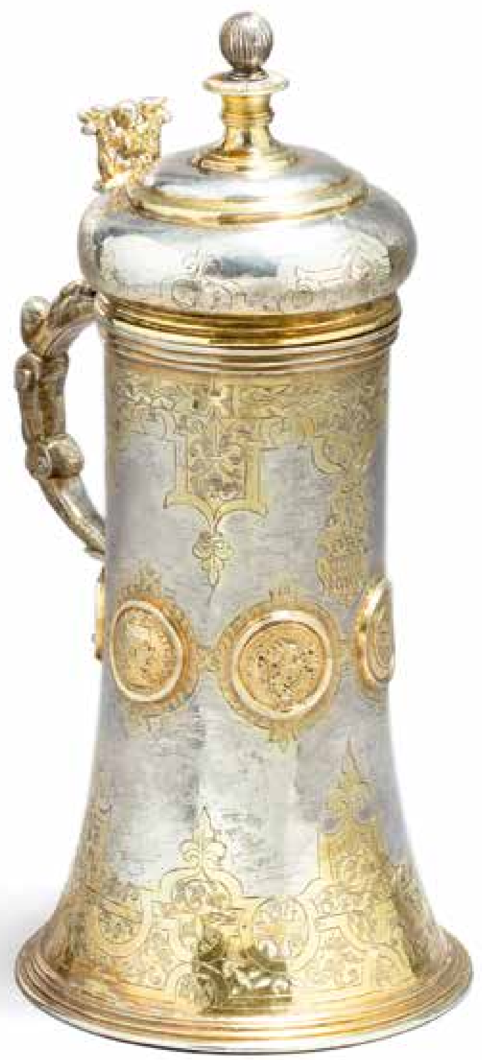
reposant sur un piédouche godronné, le plateau à bord godronné finement gravé de rinceaux et de trois putti

on gadrooned spreading foot, the circular upper surface finely engraved with scrolls, foliage and three putti, gadrooned border diameter 7¾in.; weight 6,7 oz.; 19,8 cm; 260 g.

PROVENANCE
Sotheby's Paris, 6 mai 2015, lot 134

2 000-3 000 €

2 050-3 100 US$



267

CHOPE EN ARGENT ET VERMEIL PAR HANS HENSSEL, NAGYSZEBEN, VERS 1605

A TRANSYLVANIAN/HUNGARIAN PARCEL-GILT SILVER TANKARD, HANS HENSSEL, NAGYSZEBEN, CIRCA 1605

le corps gravé d'arabesques et sertie de six pièces de monnaie antiques, gravée d'armoiries et des initiales DBK sur une peau d'animal stylisée pour la Guilde des Fourreurs et datée 1605

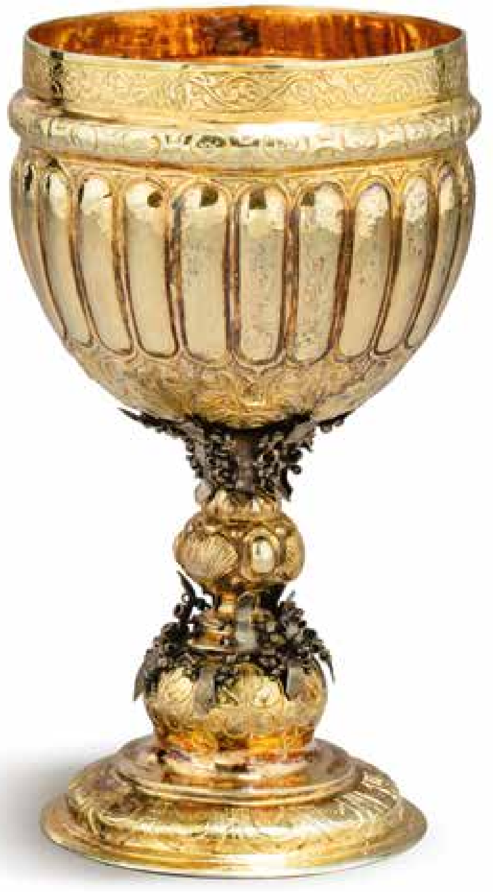
inverted trumpet shape, engraved with arabesques in strapwork and inset with casts of six antique coins, armorial engraved, initialled DBK on a stylized animal skin for the guild of Furriers and dated 1605, maker's mark only, later French control marks
height 9⅝in.; weight 22,2 oz.; 24,5 cm; 630 g.

PROVENANCE
Walter Sigmund Emil Adolf von Pannwitz (1856-1920), Munich
Galerie Helbing, Munich, octobre 1905
Prof. Dr. Alfred Pringsheim (1850-1941), Munich, probablement acquis lors de cette vente
Confisqué au précédent par les autorités Nazies en 1938
Deposé auprès du Bayerisches Nationalmuseum, Munich, en 1941
Transferré au Central Collecting Point, Munich
Restitué aux héritiers Pringsheim en 1953
Galerie Rosenberg and Stiebel, New York, 1953
Christie's Genève, 6 novembre 1969, lot 116
J. Kugel, Paris
Christie's Londres, 14 juin 2005, lot 66
Galerie Neuse, Brême
Dr. István Heller
Sotheby's Londres, 4 décembre 2012, lot 216

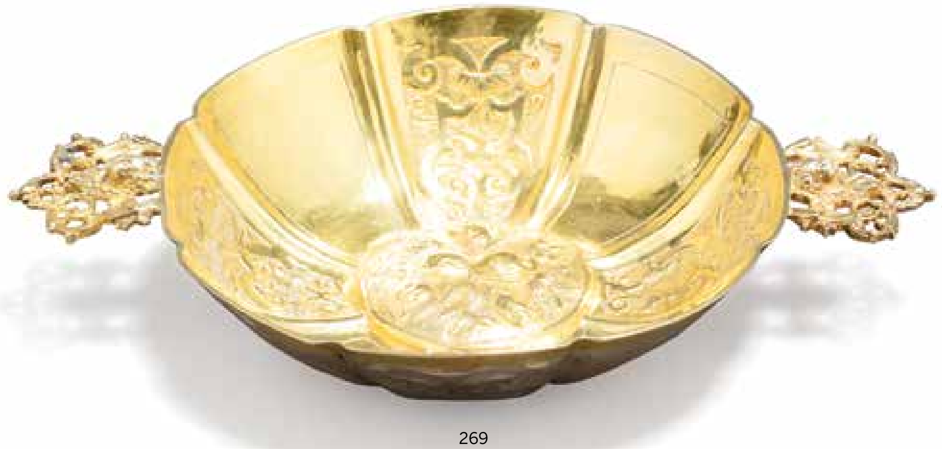
The arms are those of Scheu.
The connection between the Sheu family and the guild of Furriers in Sibiu has not been established but the word Scheu was a medieval occupational name for a sheep-shearer, or someone who trimmed cloth. In the Pannwitz collection catalogue of 1905 there is mention of a medallion inside the tankard.
Hans Henssel of Sibiu (Hermannstadt) became a master goldsmith in 1604 and there are references to him until 1632. This present tankard is his only recorded work to have been identified.

70 000-100 000 €

72 000-103 000 US$



268



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COUPE EN VERMEIL, NUREMBERG, VERS 1610

A GERMAN SILVER-GILT CUP, HANS RAPPOLT I, NURNBERG, CIRCA 1610

reposant sur une base circulaire ciselée de palmettes, la tige à décor de coquillages, la partie inférieure ciselée de fleurs et de volutes, la bordure florale

the circular base chased with palmettes within bands of matting, rising to a knopped stem with applied shells and wirework, the lower body of cup chased with flowers and scrolls, with gadrooned piece above, with floral border
height 6¼in.; weight 7 oz.; 15,8 cm ; 240 g.

PROVENANCE
Collection de Neil and Sharon Phillips
Christie's New York, 26 octobre 2007, lot 91

3 000-5 000 €

3 100-5 200 US$

269

COUPE À VIN EN VERMEIL PAR JERG SIEBENBÜRGER, AUGSBOURG, 1612-1616

A GERMAN SILVER-GILT WINE CUP, JERG SIEBENBÜRGER, AUGSBURG, 1612-1616

le corps ciseléle composé de huit panneaux repoussés, le centre à décor fruitier, les poignées ajourées de têtes d'anges

octofoil, alternate panels embossed and chased with strapwork around central fruit cluster, the handles pierced with cherubs heads and scrolls
height 7⅝in.; 19,4 cm; weight 4,5 oz.; 130 g.

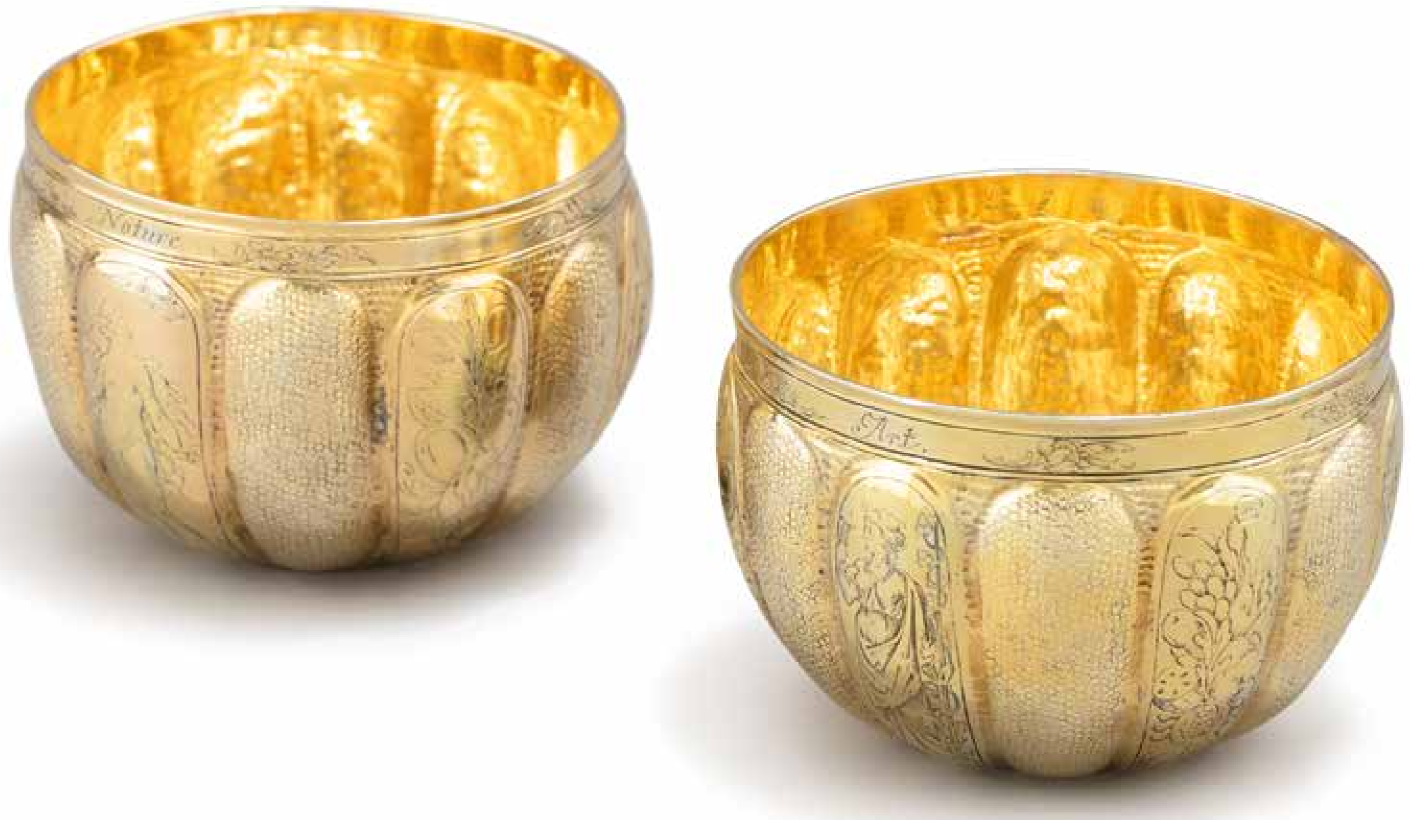
PROVENANCE
Sotheby's Londres, 4 décembre 2012, lot 82

EXHIBITED
Exh. Cat. Museum für Angewandte Kunst Frankfurt, 2011, no. 11A

Georg Siebenbürger was born in Ingolstadt around 1545. He became a master goldsmith in 1570 and married Helene Fend a year later. Between 1558 and 1593 and 1602 and 1602 he held positions on the court of the local goldsmiths' guild. He died in 1617.

2 000-3 000 €

2 050-3 100 US$



270

GOBELET DOUBLE EN VERMEIL PAR MARX II SCHALLER, AUGSBOURG, VERS 1670-1674

A GERMAN SILVER-GILT DOUBLE BEAKER, MARX II SCHALLER, AUGSBURG, CIRCA 1670-1674

les deux parties ciselées de larges godrons, un sur deux amati, l'autre gravé d'une allégorie - Estude, Art, Verité, Humilité, Nature, Religion -, séparé par un godron fleuri, dans un écrin vert postérieur à la forme

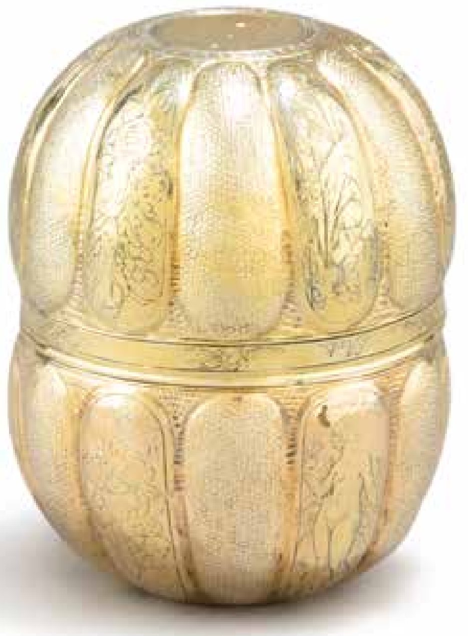
each beaker with large gadroons, half matted, the other half engraved with allegories (*Estude, Art, Verité, Humilité, Nature, Religion*), in later green fitted case
height 4 in.; weight 6,7 oz.; 10,2 cm ; 190 g.

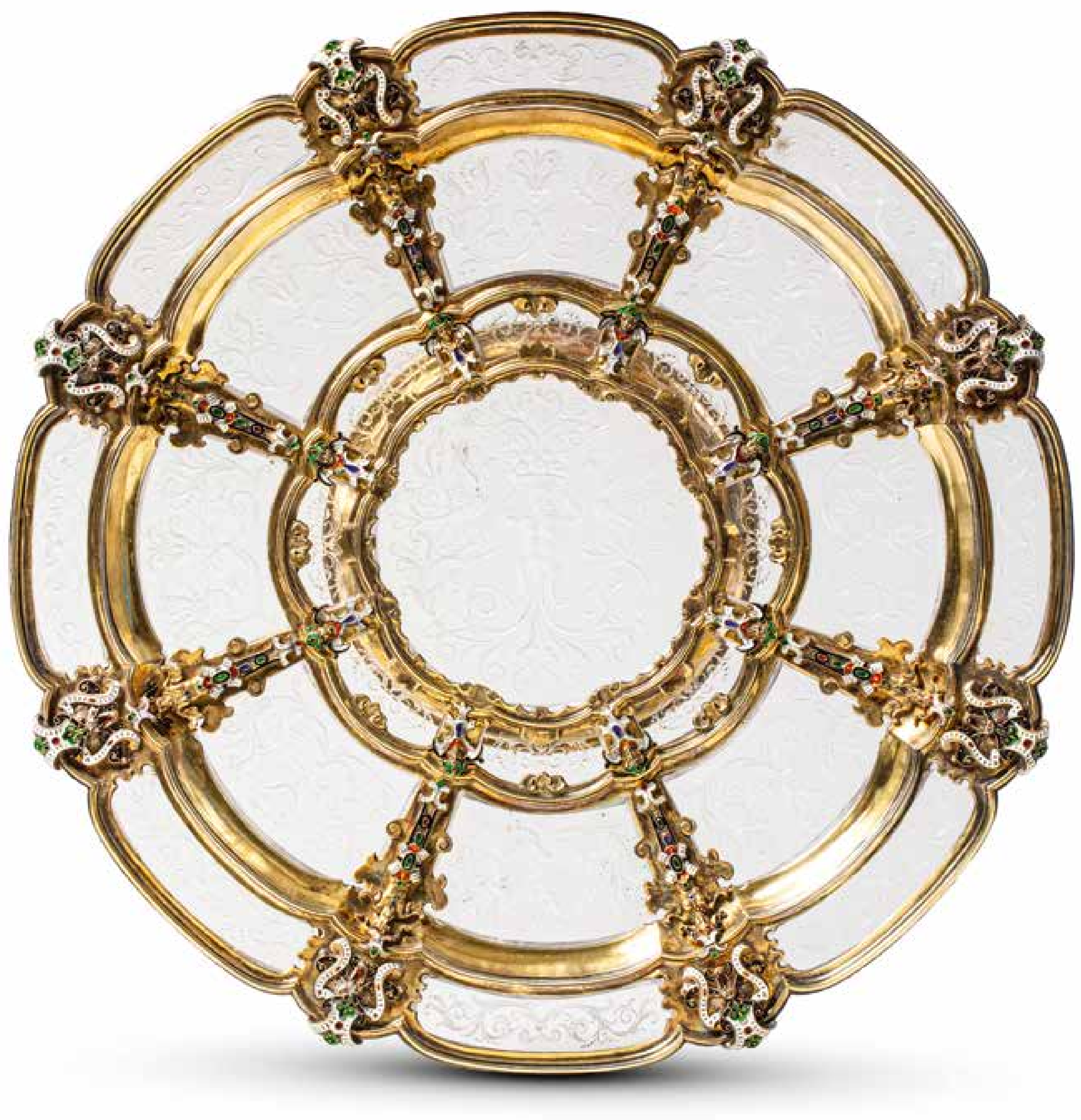
PROVENANCE
Christie's Genève, 13 mai 1981, lot 201
Sotheby's Paris, 15 avril 2010, lot 217

EXHIBITED
Meisterwerke der Goldschmiedekunst, Bayerischen Nationalmuseum, Munich, 2004, p. 18, no. 6

20 000-30 000 €

20 500-30 700 US$





271

PLAT EN CRISTAL DE ROCHE MONTÉ EN ARGENT, PROBABLEMENT PAR HERMANN RATZERSDORFER, VIENNE, FIN XIXE SIÈCLE

A ROCK CRYSTAL CHARGER WITH ENAMELLED SILVER-GILT MOUNTS, PROBABLY HERMANN RATZERSDORFER, VIENNA, LATE 19TH CENTURY

circulaire, les panneaux gravés de figures et rinceaux, les montures rayonnantes ornées de masques, cariatides et rinceaux émaillés, poinçon de l'orfèvre peu lisible, possiblement R pour Ratzersdorfer, poinçon de la ville de Vienne après 1872

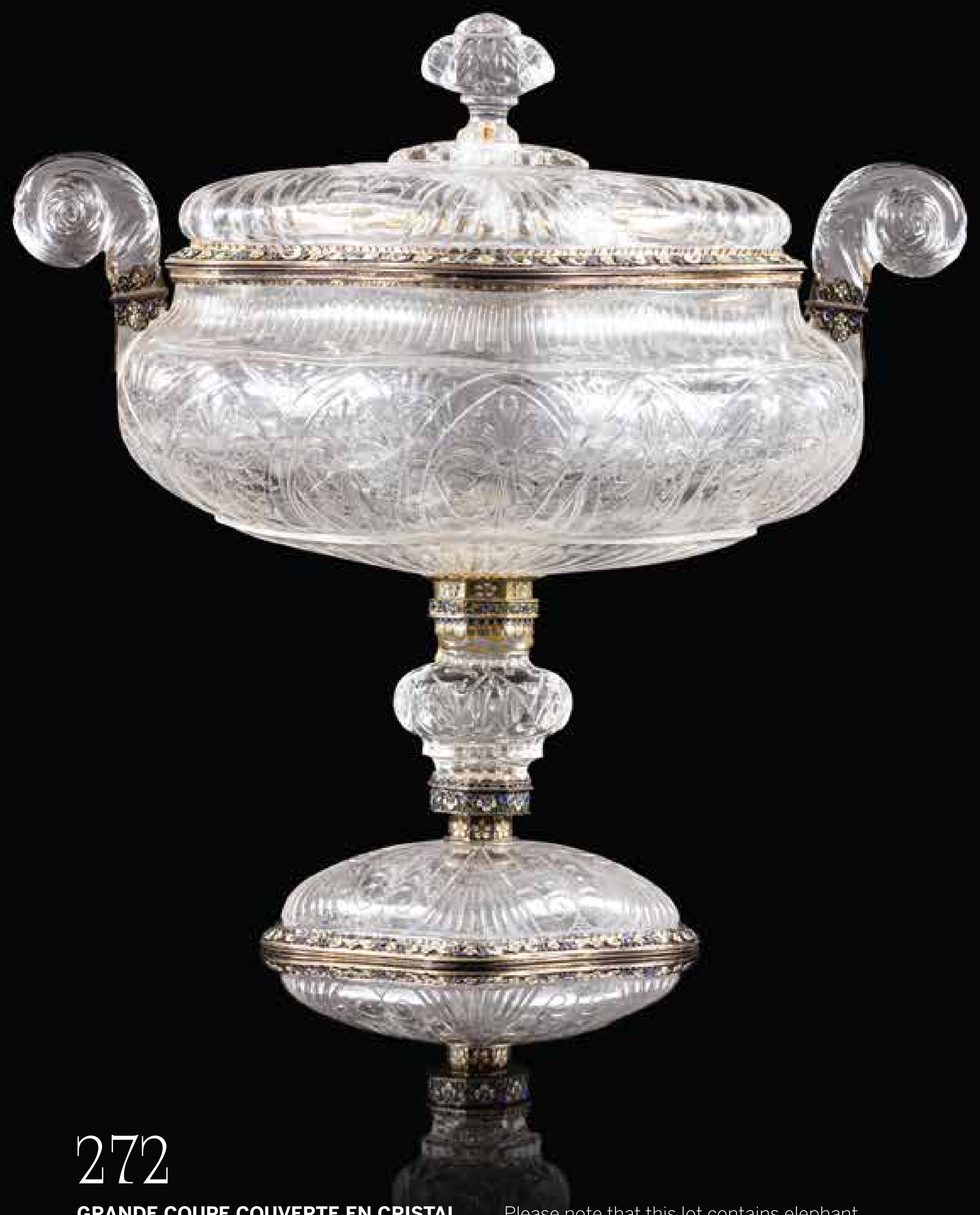
of shaped circular form, the rock-crystal panels engraved with figures and scrollwork, the radiating strapwork mounts applied with enamelled masks, caryatids and scrollwork, plain circular foot, *maker's mark rubbed, but possibly R incuse for Ratzersdorfer, Vienna post-1872 town mark*
diameter 12⅜in.; 31,5cm.

PROVENANCE
Sotheby's Londres, 15 mai 2014, lot 415.

For information on Hermann Ratzersdorfer and Viennese *Historismus*, see the Ratzersdorfer centrepiece in lot 328 of this sale.

15 000-20 000 €

15 400-20 500 US$



272

GRANDE COUPE COUVERTE EN CRISTAL DE ROCHE MONTÉ EN VERMEIL ET ÉMAIL, VIENNE, FIN DU XIXE SIÈCLE

A LARGE AUSTRIAN ROCK CRYSTAL BOWL AND COVER WITH SILVER-GILT AND ENAMEL MOUNTS, VIENNA, LATE 19TH CENTURY

reposant sur un piédouche de forme ovale chantourné, le cristal de roche gravé de palmettes et coquilles stylisées, la monture en vermeil orné de motifs en émail bleu et blanc, dans sa caisse d'origine en chêne, plaque du couvercle gravée Grand Vaisseau

resting on a oval shaped spreading stand, the rock crystal chased with palms and stylised shells, the silver-gilt border with white and bleu enamel scroll and flowers, in oak fitted case, the cover with gilt metal plaque engraved *Grand Vaisseau*

Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item

Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
height 16 in.; 40,64 cm.

PROVENANCE
Hartman Rare Art, New York, 2008.

30 000-50 000 €

30 700-51 500 US$

273

LE COFFRET ROTHSCHILD, GRAND COFFRET OCTOGONAL EN VERMEIL ET ARGENT SERTI DE PIERRES PRÉCIEUSES ET ÉMAUX, PAR HANS JAKOB MAÏR, LES MÉDAILLONS PAR LORENZ BILLER I, AUGSBOURG, VERS 1663

THE ROTHSCHILD JEWELLED SILVER-GILT CASKET; THE LARGE OCTAGONAL CASKET, HANS JAKOB MAIR, THE SILVER RELIEFS, LORENZ I BILLER, AUGSBURG, CIRCA 1663

reposant sur huit pieds en grenade éclatée, orné d'émaux polychromes de fleurs et rinceaux, les médaillons représentant des vertus, des scènes bibliques et des paysages

adorned with silver reliefs, enamels painted on silver and semi-precious stones, the octagonal silver gilt casket with domed cover adorned, on each side, by an oval embossed and chased silver medallion framed by a frieze of semi-precious stones and enamelled flowers and foliage scrolls at each corner, each side framed by silver columns enhanced by foliage and flowers wrapping around it, resting on eight bowls topped by a curved plinth enhanced with semi-precious stones set in the shape of ribbon tied centred by a large citrine and silver enamelled flowers and foliage in the background, the hinged top opening on the silver-gilt inside decorated with black painted enamels, the reliefs depicting the Judgement of Salomon, the Queen of Sheba, the Meeting at the Golden Gate of Anne and Joachim, Allegories of Faith, Charity, Humility, Justice, Prudence, Strength
height $7\frac{9}{16}$in.; length $15\frac{3}{8}$in.; 19,2 cm; 39 cm

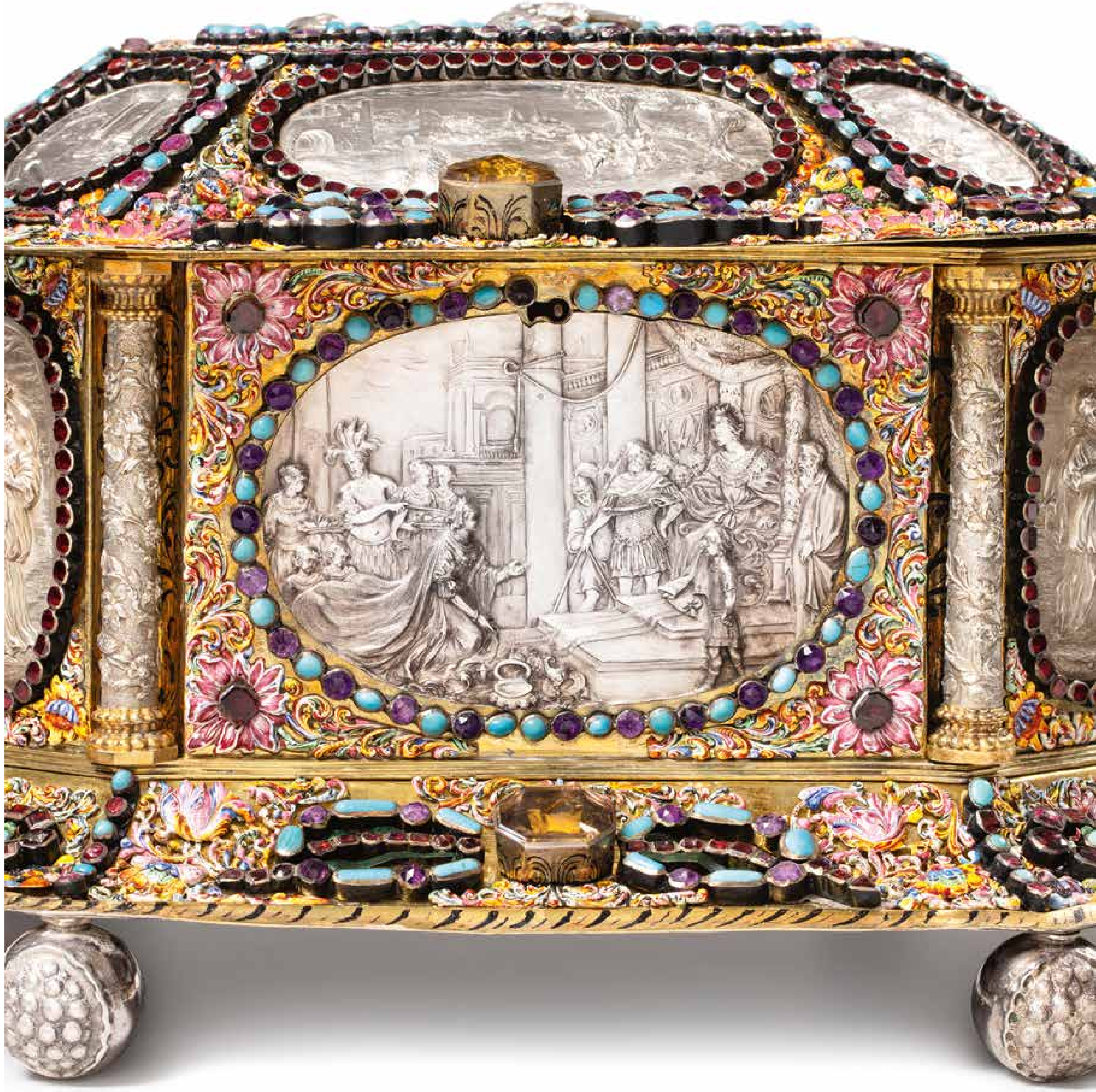
PROVENANCE
Baron Meyer Carl von Rothschild (1820-1886) (inventaire de Gunthersburg, Francfort, décembre 1886, lot 253a)
Transmis par descendance à sa fille Louise (1844-1935), épouse de Nathan Mayer premier Baron Rothschild (1840-1915)
Puis transmis à son fils Lionel Walter 2ème Baron Rothschild (1868-1937)
Puis transmis à son neveu, Victor 3e Baron Rothschild (1910-1990).
Sotheby's Londres, 26 avril 1937, lot 198
J. Kugel, Paris, 2018

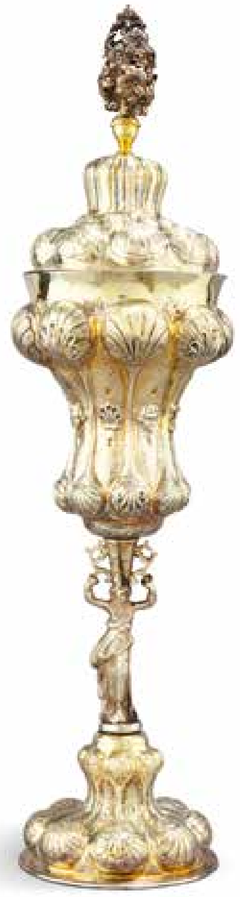
This jewelled casket is an exceptional example of the production of Hans Jakob Mair, who was the last great silversmith from Augsburg, creating pieces in collaboration with other renowned silversmiths. Born around 1641, he became a master around 1664, and married in 1667. He was assay master between 1679 and 1683 and town councillor, a very important position in Augsburg. He died in 1719.

This magnificent casket clearly shows the mark of Augsburg identified by Helmut Seling as that of the years 1659-1663. But even if Hans Jakob Mair only applied to the mastership in 1664, he already had produced pieces earlier than this. Another piece bears the mark of 1659- 1663: a ceremonial silver embossed platter housed in the Rijksmuseum, Amsterdam (inv. R. B. K.3452). Another similar casket, housed in a Spanish private collection, bears the mark of the silversmith Peter Winter and is dated 1670-1674. Another casket forms part of the metalware collection in the Kunstgewerbemuseum Berlin.

200 000-300 000 €

205 000-307 000 US$





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GRANDE COUPE COUVERTE EN ARGENT ET VERMEIL, MOSCOU, 1750

A LARGE PARCEL-GILT SILVER COVERED CUP, NIKITIN, MOSCOW, 1750

le corps godronné, orné de coquilles et de chérubins, la prise en bouquet de fleurs, le fût en forme de femme drapée, sur une base circulaire, poinçons de maître-orfèvre sur les bords de la coupe et de la base

the lobed and gadrooned body and cover chased, engraved and *repoussé* with scallop shells and cherubs, the cover surmounted with a bouquet of flowers finial, the stem in the form of a sculpted female figure standing over a circular lobed *repoussé* base of conforming ornamentation, *struck to the upper edge of the cup and lower rim of the base with maker's mark*
height 19½in.; 49,5 cm.

PROVENANCE
Dorotheum, 26 novembre 2008, lot 124.

15 000-25 000 €

15 400-25 600 US$

275

GRAND PLATEAU EN ARGENT ET VERMEIL, PAR IVANOV, MOSCOU, 1716

A LARGE PARCEL-GILT SILVER SALVER, IVANOV, MOSCOW, 1716

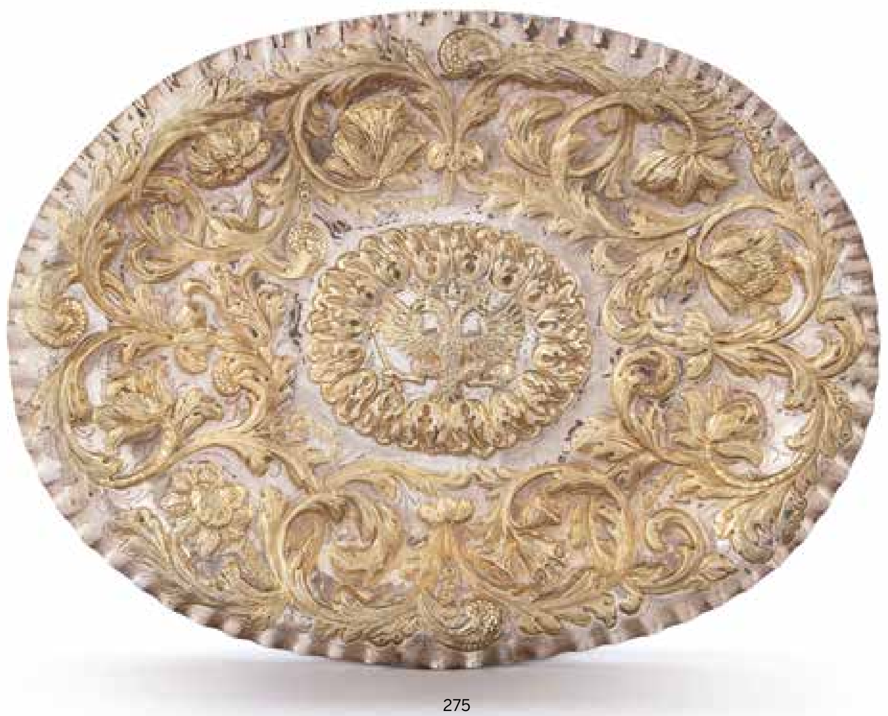
ovale, ciselé de vignes et fleurs, le centre gravé et repoussé d'un aigle impérial, poinçons de maître-orfèvre sous la base

of oval form, chased with vines and flowers, the centre with the imperial double-headed eagle, *struck under base with maker's mark*
width 21¼in.; 54 cm.

PROVENANCE
Dorotheum, 25 novembre 2014, lot 272.

8 000-12 000 €

8 200-12 300 US$



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276

COUPE COUVERTE EN ARGENT ET VERMEIL, RUSSIE, XVIIIE SIÈCLE

A PARCEL-GILT SILVER PINEAPPLE CUP AND COVER, RUSSIA, 18TH CENTURY

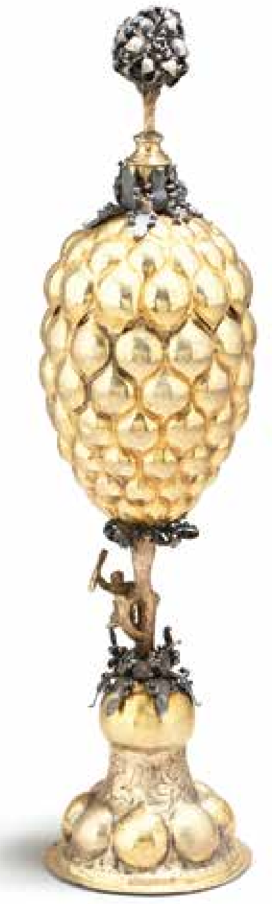
ciselée et repoussée formant une grappe de raisins

chased, engraved and *repoussé* to simulate a bunch of grapes
height 13 in.; 33 cm.

PROVENANCE
Hampel Munich, 6 décembre 2008, lot 869.

4 000-6 000 €

4 100-6 200 US$



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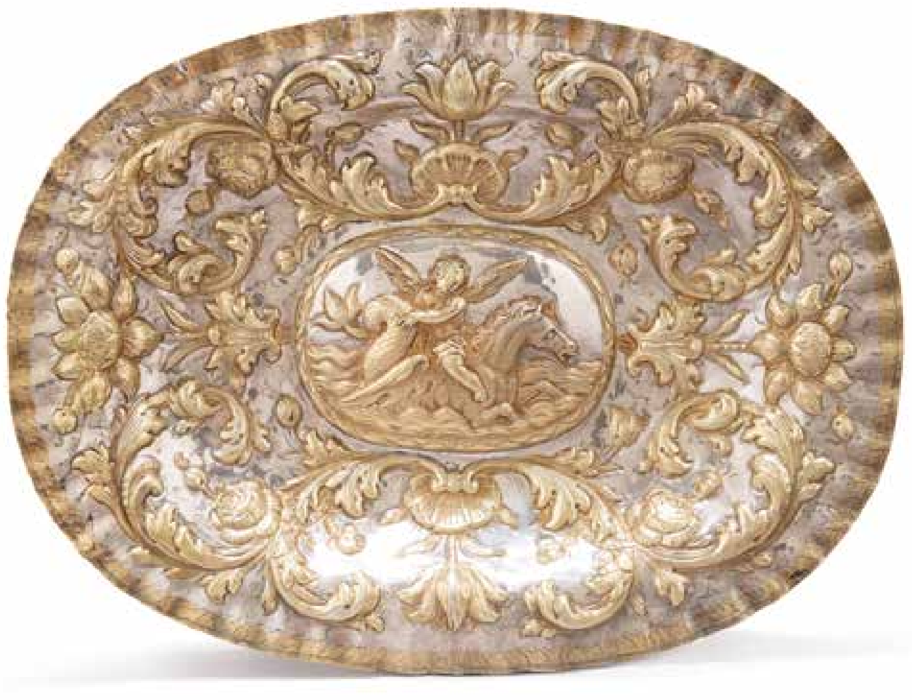

277

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RARE PLATEAU EN ARGENT ET VERMEIL, PAR MOKEJEV, MOSCOU, 1721-1722

A RARE PARCEL-GILT SILVER SALVER, MOKEJEV, MOSCOW, 1721-22

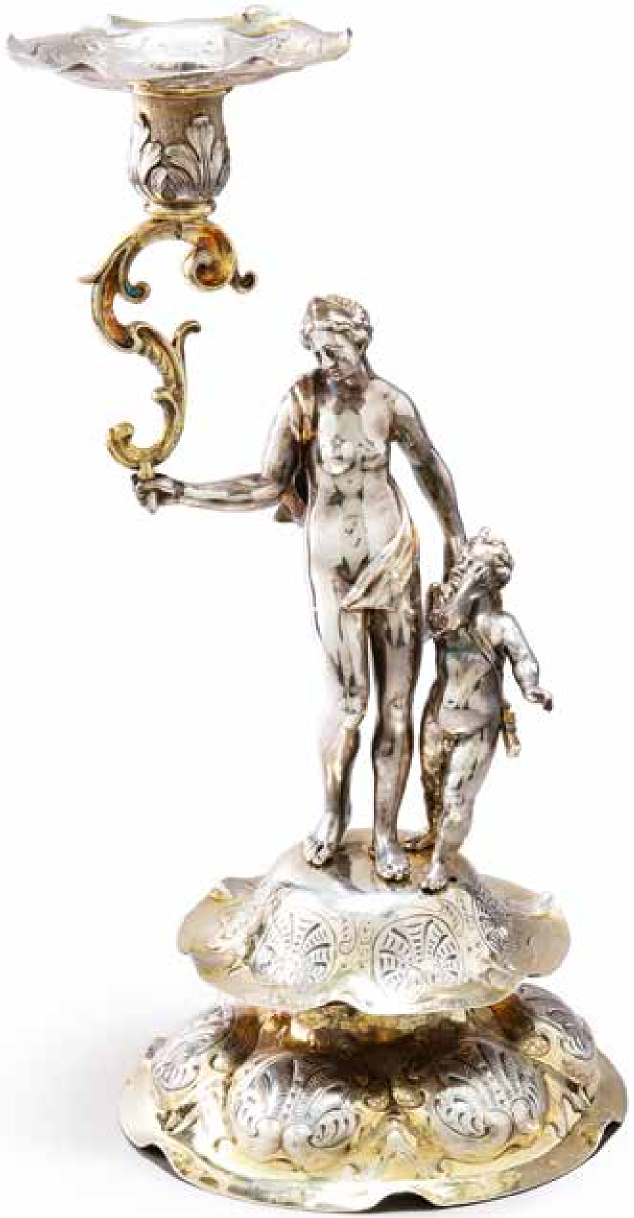
ovale, le centre ciselé et repoussé d'une scène mythologique entouré de motifs de feuillages et de fleurs, poinçon de maître-orfèvre sous la base

of oval form, the centre chased with a mythological scene surrounded by foliate and floral motifs, *struck under base with maker's mark*
length 17¼ in.; 44 cm.

PROVENANCE
Dorotheum, 25 novembre 2014, lot 277.

8 000-10 000 €

8 200-10 300 US$



278

IMPORTANT FLAMBEAU EN ARGENT ET VERMEIL PAR ANDREAS WICKERT, AUGSBOURG, 1649-1653

A LARGE GERMAN PARCEL-GILT SILVER CANDLESTICK, ANDREAS WICKERT, AUGSBURG, 1649-1653

sur une base repousée de coquillages, le fût representant Vénus et Cupidon, la bobéche amovible gravée de six coquilles stylisées, gravé sous la base No. 21 – Gr: D. Sh: 3 f 76 zol: No. I'

on richly embossed base with shells, the stem shaped as figures of Venus and Cupid, detachable large nozzle engraved with six stylised shells, the underside of the base engraved *No. 21 – Gr: D. Sh: 3 f 76 zol : No. I'*
height 16 9/16in.; 42 cm; weight 55,4 oz.; 1570 g.

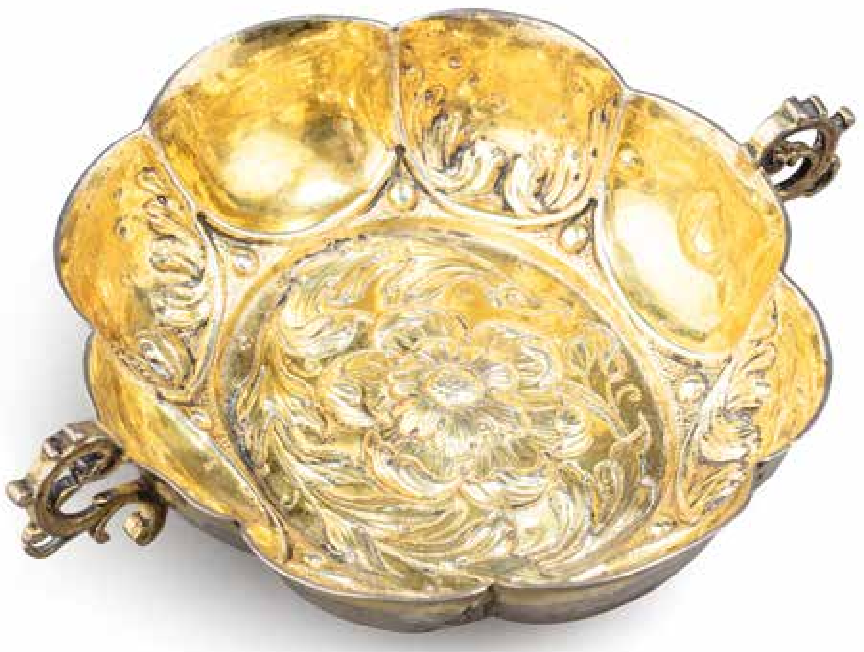
PROVENANCE
Sammlung "E.", Hamburg
H.W. Lange, Berlin, 12-13 Mai 1942, lot 335
Collection privée, Allemagne
D. Van Haeke, Bonn, acquis au précédent
Dr. Dr. István Heller
Sotheby's Londres, 04 décembre 2012, lot 93

LITERATURE
Exh. Cat. Museum für Angewandte Kunst Frankfurt, 2004, no. 27A
Istvan Heller, Venus-Leuchter, in Weltkunst 3, 2004, pp. 74-75

See extended note on Sothebys.com

60 000-80 000 €

61 500-82 000 US$



279

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COUPE À VIN À DEUX ANSES EN VERMEIL ET ARGENT, POINÇON D'ORFÈVRE SF, ALLEMAGNE, VERS 1680

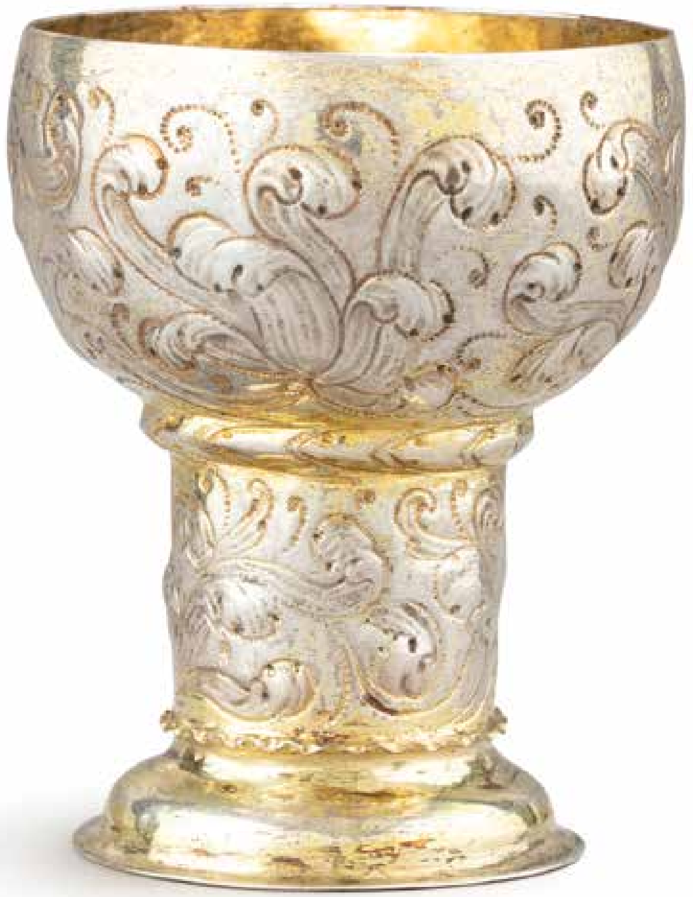
A GERMAN PARCEL-GILT SILVER TWO-HANDLED WINE TASTING BOWL, MAKER'S MARK SF, CIRCA 1680

embossed with eight lobes, with flat volute handles, the centre embossed with a large, finely chased and engraved blossom framed by narrow leaves
4½in.; 5⅜in.; 2,46 oz.; 11,5; 13,8 cm; 70 g.

PROVENANCE
Scholss Ahlden, Allemagne, 12 mai 2018, lot 107

700-1 000 €

750-1 050 US$



280

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PETIT GOBELET RÖMER EN VERMEIL ET ARGENT PAR DIETRICH HOLDERMANN, NUREMBERG, FIN DU XVIE SIÈCLE

A GERMAN PARCEL-GILT SILVER SMALL RÖMER BEAKER, DIETRICH HOLDERMANN, NURNBERG, LATE 16TH CENTURY

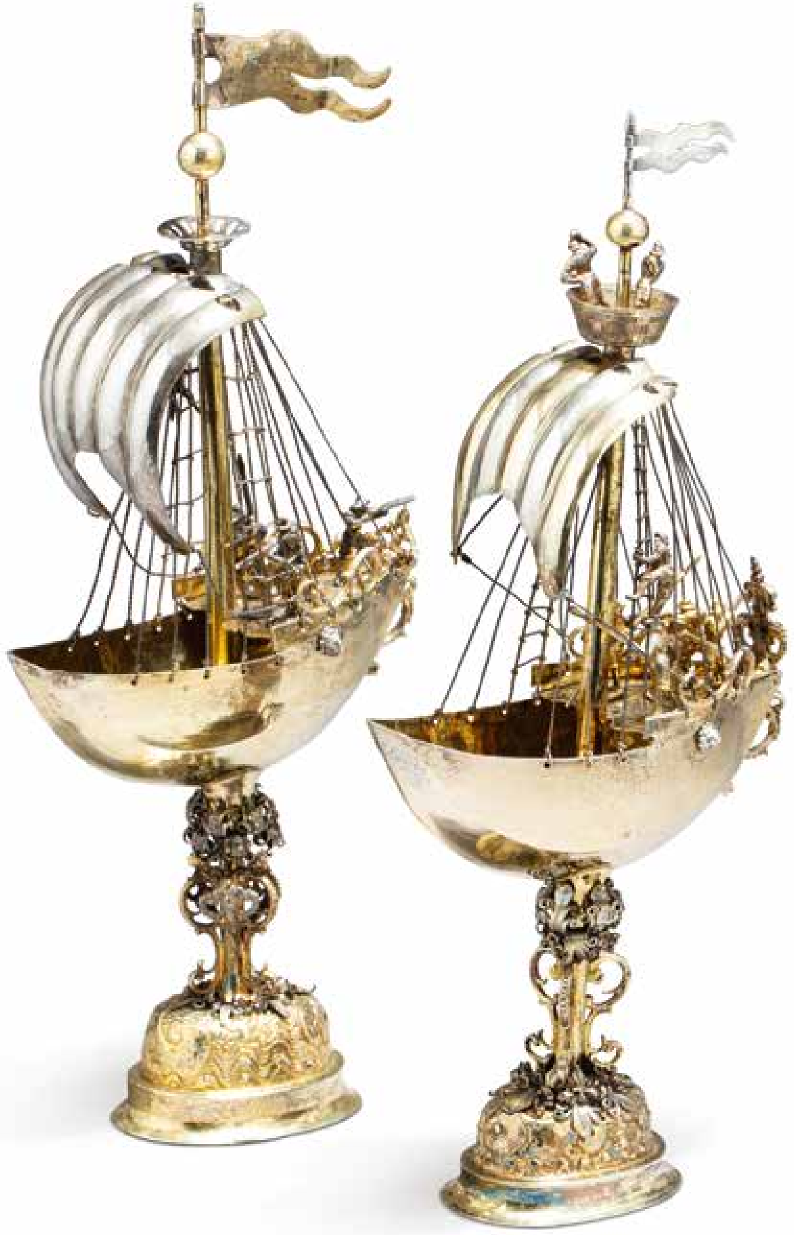
reposant sur un piédouche uni, le fût et le corps repoussés de rinceaux

resting on a spreading foot, the stem and body embossed with foliage
height 3⅜in.; weight 2.5 oz ; 8,5 cm. ; 72.5 g

PROVENANCE
Schloss Ahlden, Allemagne, 2010

4 000-6 000 €

4 100-6 200 US$



281

PAIRE DE NEFS EN ARGENT ET VERMEIL PAR GEORGE MULLNER, NUREMBERG, VERS 1630

A PAIR OF PARCEL-GILT SILVER NEFS, GEORGE MULLNER, NURNBERG, CIRCA 1630

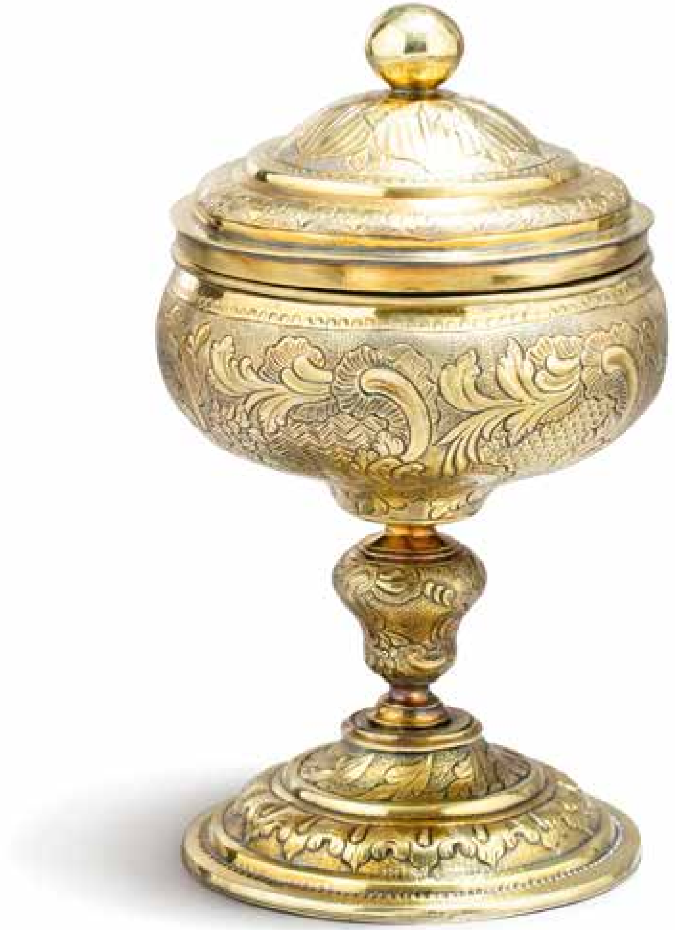
chacune reposant sur un rocher entouré de vagues et dauphins de forme ovale, le fut ajouré, le pont occupé par cinq arquebusiers, un matelot grimpant au mât

resting on a rock surrounded by waves and dolphins, the openwork stem, the deck occupied with five archers, a sailor climbing the mast
height of one 12 63/64 in.; height of the other $11\frac{13}{16}$in.; weight 24,1 oz.; 33 cm; 30 cm ; 686 g.

PROVENANCE
Collection Sao Schlumberger
Hôtel de Luzy, Paris
J. Kugel, 2013

40 000-60 000 €

41 000-61 500 US$



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COUPE COUVERTE EN VERMEIL, ESSAYER DIEGO GONZALEZ DE LA CUEVA, MEXICO, VERS 1740

A MEXICAN SILVER-GILT COVERED CUP, ASSAY MASTER DIEGO GONZALEZ DE LA CUEVA, CIRCA 1740

le piédouche ciselé d'un bandeau de feuillage, le nœud et le corps ciselé de rinceaux feuillagés sur fond mat, la prise en forme de boule.

the spreading foot chased with a band of foliage, the knop and body chased with scrolling foliage on matted ground, ball finial
height 8¹¹⁄₁₆in.; weight 27 oz.; 22 cm; 676 g.

PROVENANCE
Schloss Ahlden, Allemagne, 2010

3 000-5 000 €

3 100-5 200 US$

283

CHIMÈRE EN CRISTAL DE ROCHE MONTÉ EN VERMEIL ÉMAILLÉ SERTIE D'ÉMERAUDES, VIENNE, FIN DU XIXE SIÈCLE

AN AUSTRIAN ROCK CRYSTAL AND ENAMEL CHIMERA WITH EMERALD CABOCHONS AND SILVER MOUNTS, APPARENTLY UNMARKED, VIENNA, LATE 19TH CENTURY

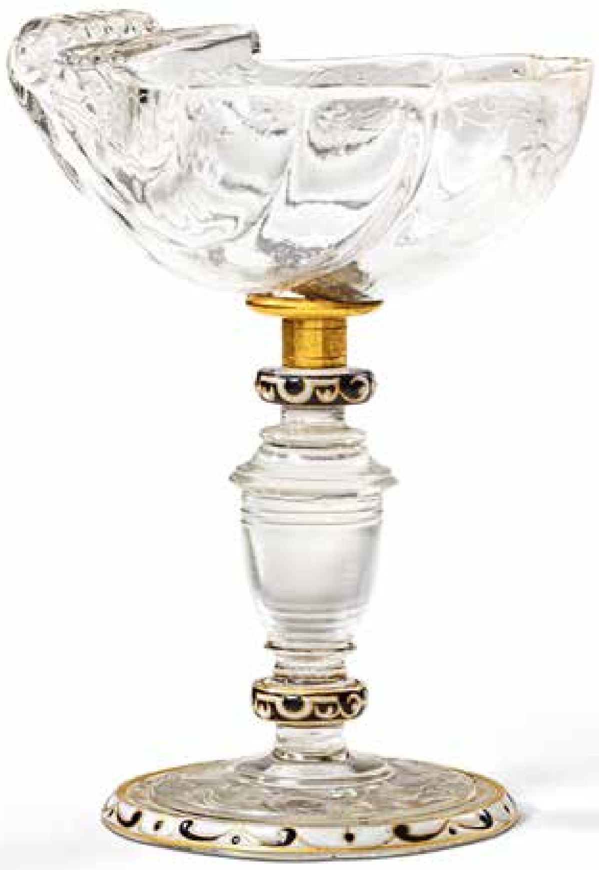
la chimère agenouillée, la queue dressée se terminant en binet feuillagé, les yeux sertis d'émeraudes, la tête de lion rugissante, une aile manquante

the rock crystal chimera kneeling on his forelegs, the raised tail with flower socket, the eyes inset with emeralds, the lion head roaring, *one wing missing*
height 9⅝in.; 25,4 cm.

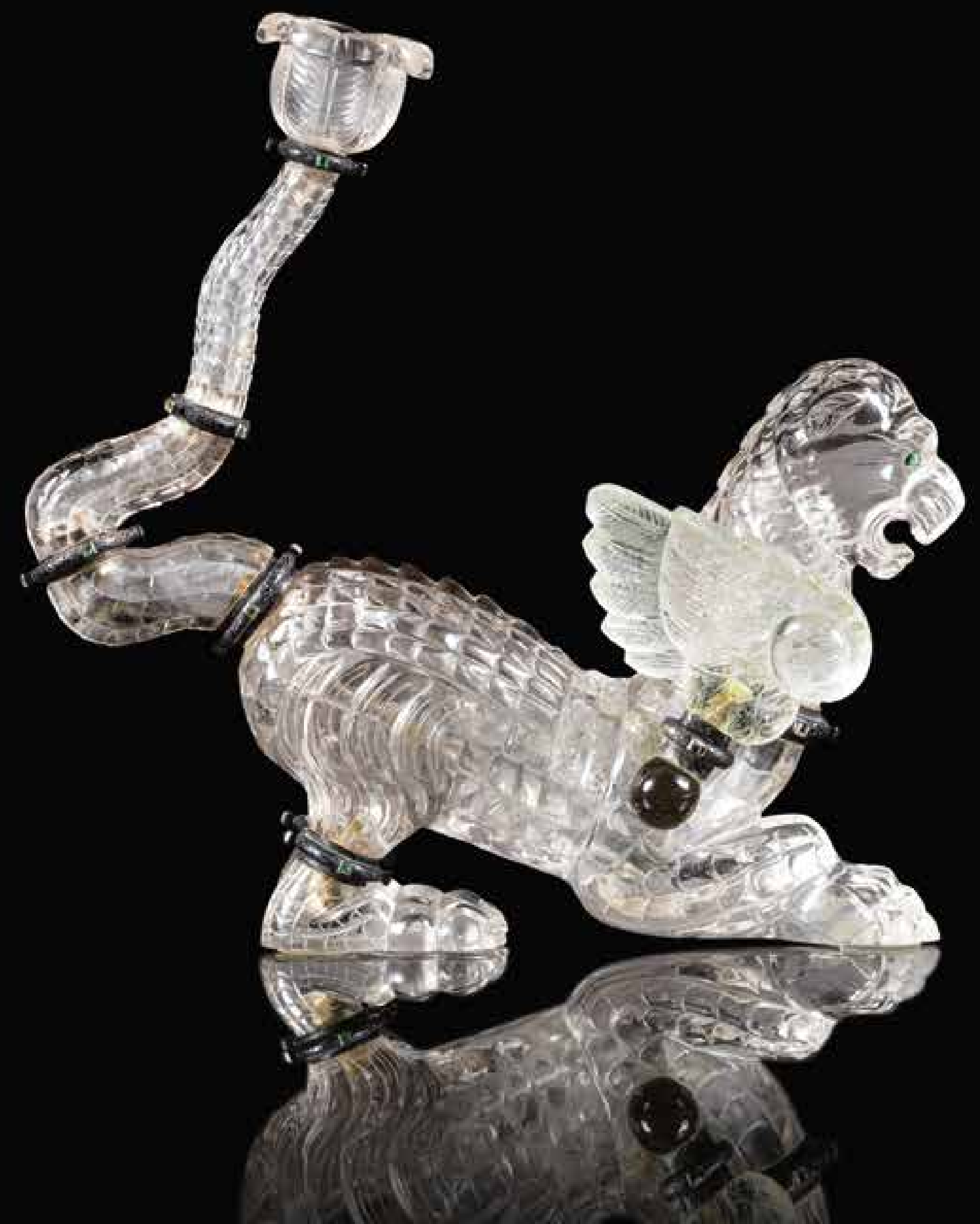
PROVENANCE
Hartman Rare Art, New York, 2008

2 000-3 000 €

2 050-3 100 US$



283



284

COUPE EN CRISTAL DE ROCHE À MONTURE ÉMAILLÉE PAR ÉMILE GALLÉ, PARIS, VERS 1886

A ROCK CRYSTAL CUP WITH ENAMELLED MOUNTS, ÉMILE GALLÉ, PARIS, CIRCA 1886

la coupe en forme de coquille, gravée de feuillages et d'une scène représentant Ariane assise sur le dos d'une panthère, le fût de forme balustre à monture émaillée et rehaussée d'or, le pied sculpté de deux dauphins, gravé sous la base dans le cristal 'Escalier de Cristal Paris E+G'

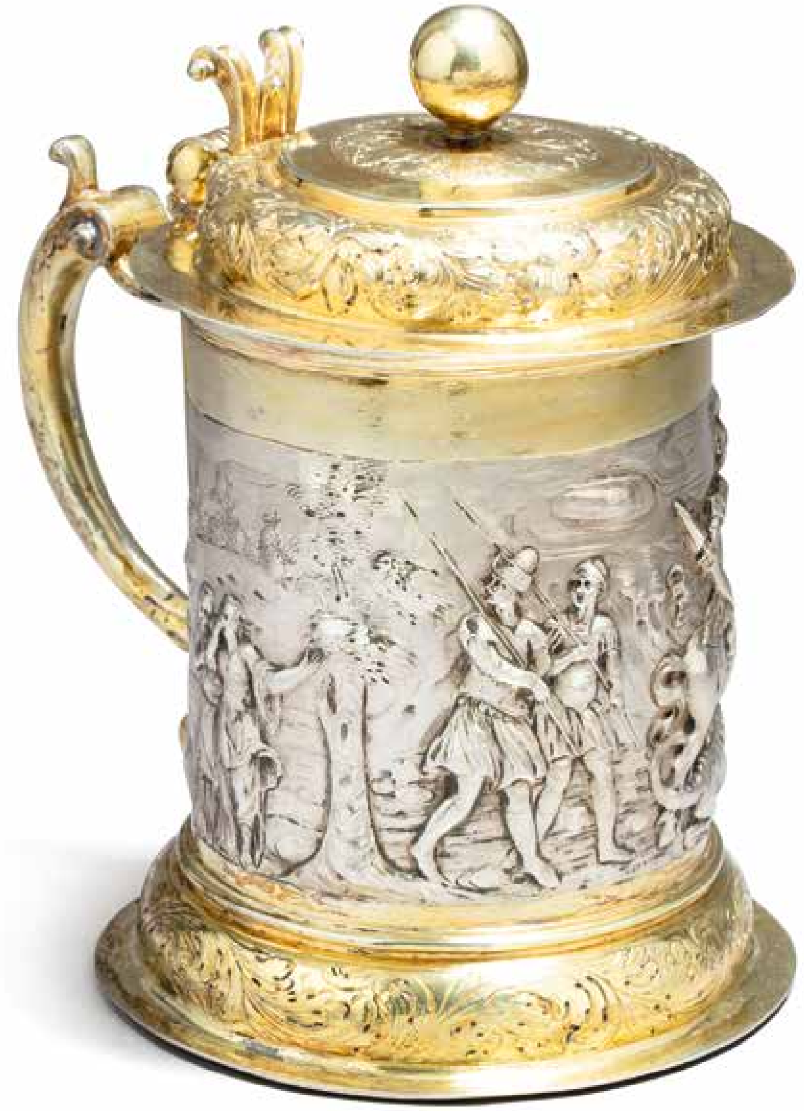
the cup engraved with scrolls, foliage, and a scene representing Ariadne sitting on the back of a panther, the baluster stem with two gold rings with white and black enamels, the foot chased with dolphins, the crytal underside engraved with inscription: *'Escalier de Cristal Paris E+G*
height 5¹³⁄₁₆in.; 14,8 cm

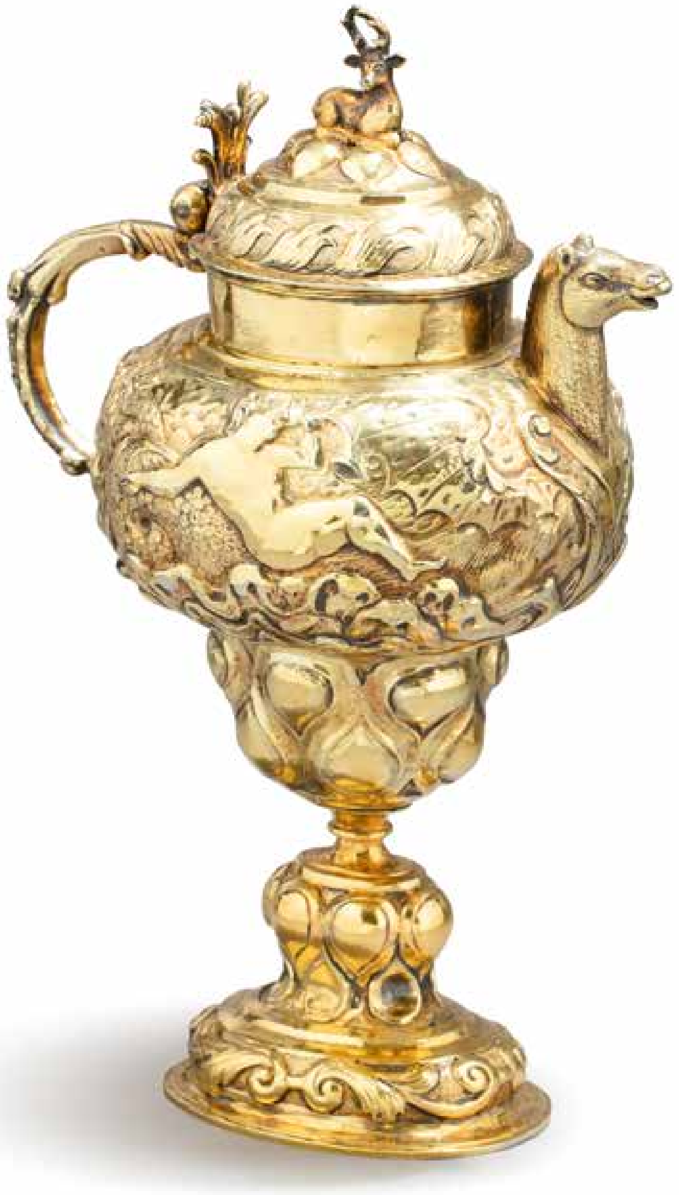
PROVENANCE
Collection Yves Saint Laurent et Pierre Bergé
Christie's Paris, 20 novembre 2009, lot 54

Émile Gallé (Nancy, 8 May 1846 – Nancy, 23 September 1904) was a French artist who worked in glass, and is considered to be one of the major forces in the French Art Nouveau movement. For a glass stylised shell mounted with a similar border, see Annick et Didier Masseau, *l'Escalier de Cristal,* le Luxe à Paris, 1809-1923, Monelle Hayot, 2021, p. 167. Also a similar cup can be found in the drawings of Gallé in *l'Escalier de Cristal,* le Luxe à Paris, 1809-1923, Monelle Hayot, 2021, p. 240.

4 000-6 000 €

4 100-6 200 US$





285

CHOPE EN ARGENT ET VERMEIL, ALLEMAGNE, VERS 1687

A GERMAN PARCEL-GILT SILVER TANKARD, CIRCA 1687

le corps repoussé de Saint Georges terrassant le dragon sous le regard de la princesse en prière, les bords ciselés de feuillage, l'anse en console, la prise du couvercle en forme de bouel, l'intérieur orné d'une étoile et la date de 1687

the body embossed with St. George on horseback slaying the dragon, watched by the princess in prayer, spectators, and soldiers, with a city on the hill behind, borders of chased foliage, scroll handle, ball finial, the interior of the cover fitted with a star and date 1687
height 7½in.; weight 28,9 oz.; 19 cm; 820 g.

PROVENANCE
Sotheby's, New York, 18-19 février 1981, lot 364
Collection privée américaine
Sotheby's New York, 9 avril 2008, lot 78

10 000-15 000 €

10 300-15 400 US$

286

AIGUIÈRE EN VERMEIL DE PROVENANCE ROYALE, APPARAMENT NON POINÇONNÉE, ALLEMAGNE, VERS 1660

A GERMAN SILVER-GILT EWER, APPARENTLY UNMARKED, CIRCA 1660

de forme ronde plate, reposant sur un pied bombé et polylobé, décoré de flots se brisant sur le dos d'un hippocampe dont la tête forme le bec verseur, l'anse en volute formée d'une caryatide, la prise du couvercle formée d'un cerf

the baluster body and detachable domed and lobed foot are embossed and chased with infant water sprites riding a hippocamp, its head forming the spout, with caryatid scroll handle and hinged cover surmounted by a recumbant stag finial
height 11 in.; weight 28,9 oz.; 28 cm, 820 g.

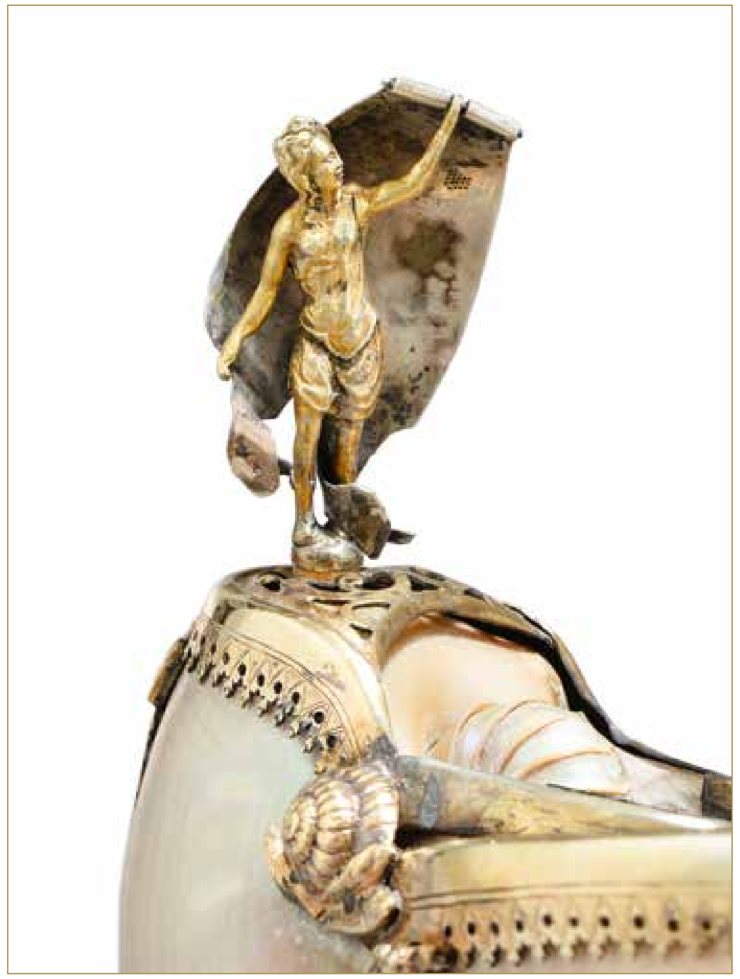
PROVENANCE
Ferdinand II, Roi Consort, Prince de Saxe-Coburg et Gotha (1816-85)
Sotheby's Paris, 10 avril 2008, lot 140

The motifs chosen for the decoration of the ewer allude to its function as a vessel to hold water. However, despite this utilitarian purpose, it was conceived rather as a work of art, more specifically as an ornament for a buffet, an integral part of the display of magnificence orchestrated for court banquets during the Ancien Régime. Elaborate arrangements of silver and silver-gilt - often richly chased to glitter in the candlelight - were placed on credenze, creating a spectacular backdrop for ceremonial meals. These buffets were often substantial in scale: one created at the end of the 17th century for Friedrich III, Elector of Brandenburg, in the Berlin Schloss measured more than seven metres high. Another buffet display may be seen in Martin van Meytens's depiction of the banquet held in Frankfurt in April 1764 to mark the coronation of Archduke Joseph of Austria as Holy Roman Emperor (Schloss Schönbrunn, Vienna).

Prince Ferdinand II of Saxe-Coburg-Saalfeld and Gotha-Koháry (1816–85) was the eldest son of Prince Ferdinand of Saxe- Coburg-Saalfeld and Princess Maria Antonia Koháry de Csábrág, heiress to the House of Koháry. Aged nineteen he married Maria II, Queen of Portugal (1819–53). he was her third husband. After the birth of their first son, the future King Pedro V, Prince Ferdinand became King of Portugal jure uxoris. When the queen died in 1853, as a result of complications following the birth of their eleventh child, Ferdinand assumed the regency of Portugal for two years, until their son Dom Pedro attained his majority.

15 000-20 000 €

15 400-20 500 US$



287

COUPE EN NAUTILE MONTÉ EN VERMEIL PAR HEINRICH BEUST, BRUNSWICK, VERS 1615

A GERMAN NAUTILUS SHELL CUP WITH SILVER-GILT MOUNTS, HEINRICH BEUST, BRUNSWICK, CIRCA 1615

le bord du coquillage appliqué de deux escargots, un des montures alternant hommes casqués et masques, la prise représentant Vénus reposant sur une base ovale décorée d'escargots et de feuillage, le fût en forme de femme, gravée sous la base W33 lot 19

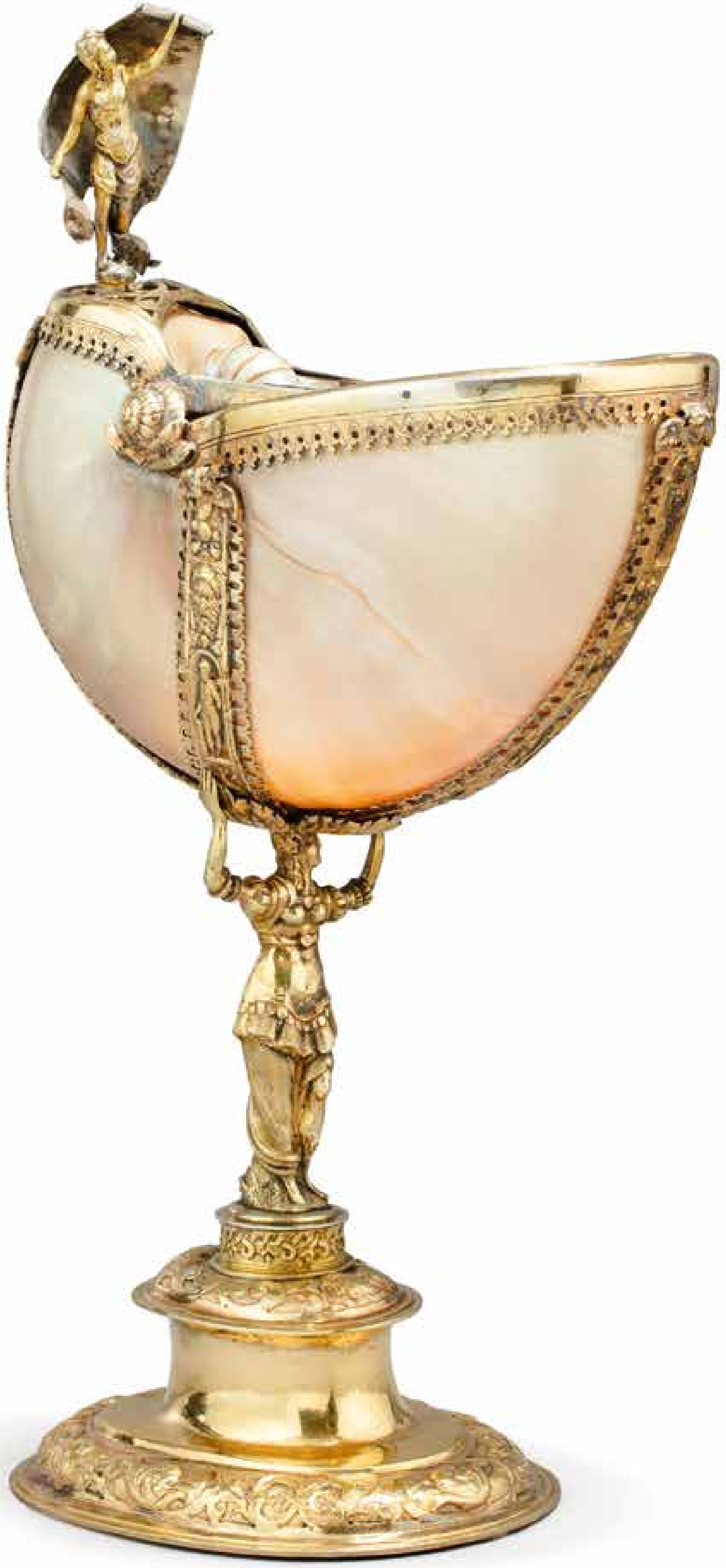
the shell with plain rim applied with two snails, one mount with alternating helmeted male figures and masks, the finial formed as a figure of Venus Fortuna, resting on an oval base decorated with snails and foliage scrolls, the stem shaped as a standing female figure, engraved under foot rim *W33 lot. 19 ?*
height 13¾in.; 35 cm.

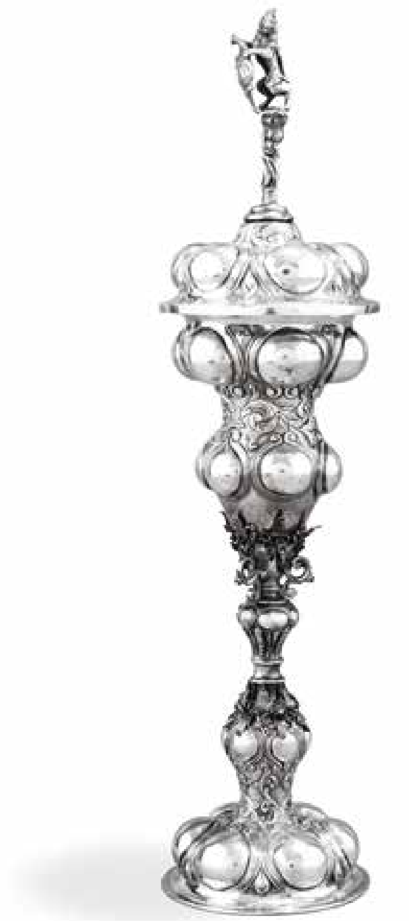
PROVENANCE
Collecté en Allemagne par un chirurgien avant 1900, qui s'est ensuite établi en Angleterre
Transmis par descendance
Christie's Londres, 30 novembre 2006, lot 746
Koopman Rare Art, Londres, 2008

Under the base, a label is fixed: Coll. Fürth n°73 Mainz

◉ 50 000-80 000 €

51 500-82 000 US$





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288

COUPE COUVERTE EN ARGENT DANS LE STYLE DU XVIIE SIÈCLE, PROBABLEMENT HANAU, VERS 1890

A GERMAN SILVER CUP AND COVER IN THE 17TH CENTURY STYLE, PROBABLY HANAU, CIRCA 1890

le pied, le corps et le couvercle ornés de cupules entourées de feuillages, le couvercle à prise en lion rampant couronné tenant un écusson gravé d'armoiries

the lobed embossed foot, body and cover surrounded by chased foliage, the cover finial shaped as a crowned rampant lion holding a shield engraved with coat-of-arms
height 13⅖in.; 34 cm.; weight 10 oz.; 325 gr

PROVENANCE
Hampel, Munich, 23 juin 2007, lot 791

2 000-3 000 €

2 050-3 100 US$

289

COUPE COUVERTE EN ARGENT ET VERMEIL PAR LORENZ KABES, NUREMBERG, VERS 1650

A GERMAN PARCEL-GILT SILVER CUP AND COVER, LORENZ KABES, NURNBERG, CIRCA 1650

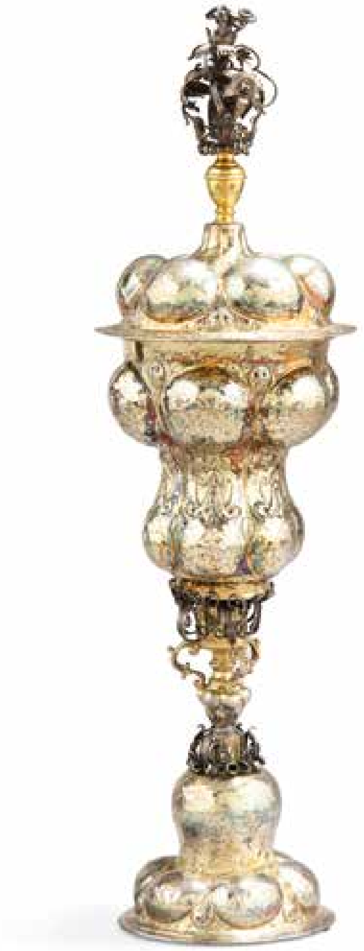
sur une base lobée et circulaire, la tige balustre, le corps repoussé de lobes et de volutes, le couvercle avec une décoration similaire et gravé à l'intérieur JLS, le bord du pied gravé sous la base JOAHNNIS IHRING 1812 / VALENTIN S KOMBEN HANS 16

on a lobed and circular base, rising to a baluster stem with scrolling wirework, the body with lobes amid chased scrolls, the cover with conforming decoration and engraved inside *JLS*, the foot rim engraved underneath *JOAHNNIS IHRING 1812 / VALENTIN S KOMBEN HANS 16*
height 13 in.; weight 12 oz.; 33 cm; 340 g.

PROVENANCE
Collection of Neil and Sharon Phillips
Christie's New York, 26 octobre 2007, lot 90

7 000-10 000 €

7 200-10 300 US$



289

290

GRANDE COUPE COUVERTE EN ARGENT ET VERMEIL PAR DAVID STECHMESSER, VERS 1620

A LARGE GERMAN PARCEL-GILT SILVER CUP AND COVER, DAVID STECHMESSER, NUREMBERG, CIRCA 1620

le corps polylobé, le couvercle et le pied ciselés et repoussés de masques grotesques

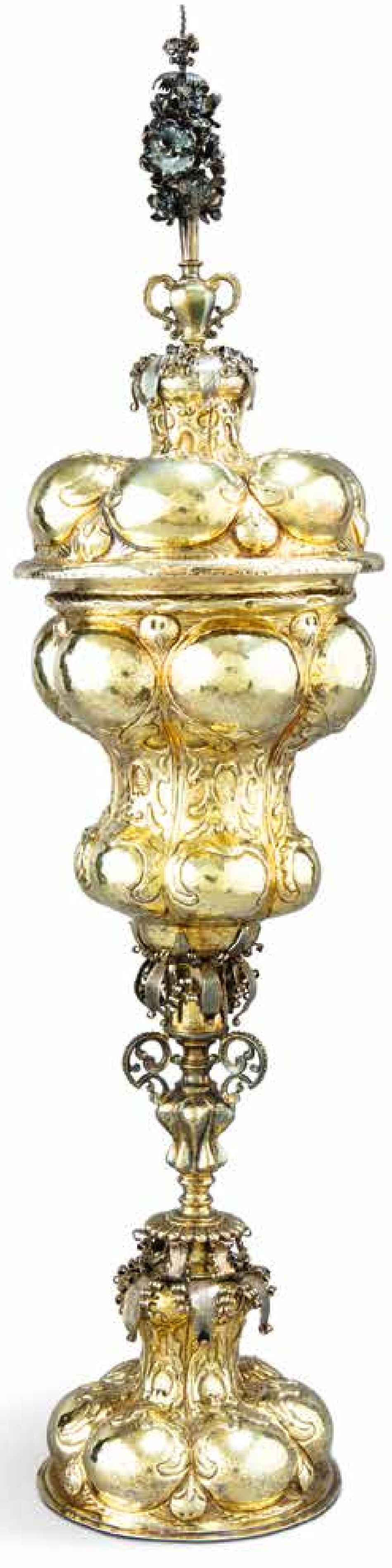
the waisted lobed body, cover and foot chased and embossed with fruit and auricular decoration, the cover with a vase and flower finial
height 22⅝in.; weight 43.3 oz.; 57.5 cm; 1230 g.

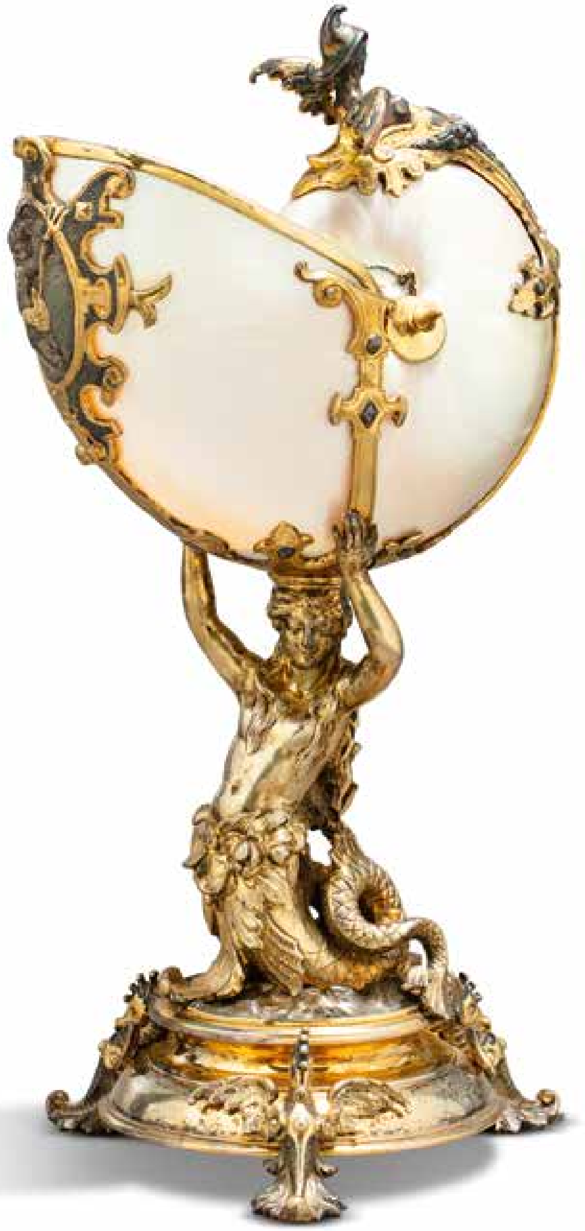
PROVENANCE
Sotheby's Paris, 30 octobre 2008, lot 207

LITERATURE
Karin Tebbe et. al, *Nürnberger Goldschmiedekunst 1541-1868*, pp.400-401, Nuremberg, 2007.

30 000-40 000 €

30 700-41 000 US$





291

COUPE EN NAUTILE MONTÉ EN MÉTAL ARGENTÉ ET DORÉ, PROBABLEMENT ALLEMAGNE, VERS 1870

A SILVERED AND GILT-METAL MOUNTED NAUTILUS CUP, PROBABLY GERMANY, CIRCA 1870

surmontée de trois hippocampes ailés, la coquille soutenue par une sirène à deux queues

raised on three winged seahorses, the shell supported by a twin-tailed mermaid, fronted by a cartouche of an infant triton, harpy caryatid finial
height 13⅖in.; 34 cm.

PROVENANCE
Collection de Charles and Yvette Bluhdorn, New York
Sotheby's New York, 13 octobre 2007, lot 13

⊙ **7 000-10 000 €**

7 200-10 300 US$

292

PENDULE “PRUNKUHR”, ALLEMAGNE, AUGSBURG, VERS 1725

A GERMAN ORGAN CLOCK “PRUNKUHR”, AUGSBURG, CIRCA 1725

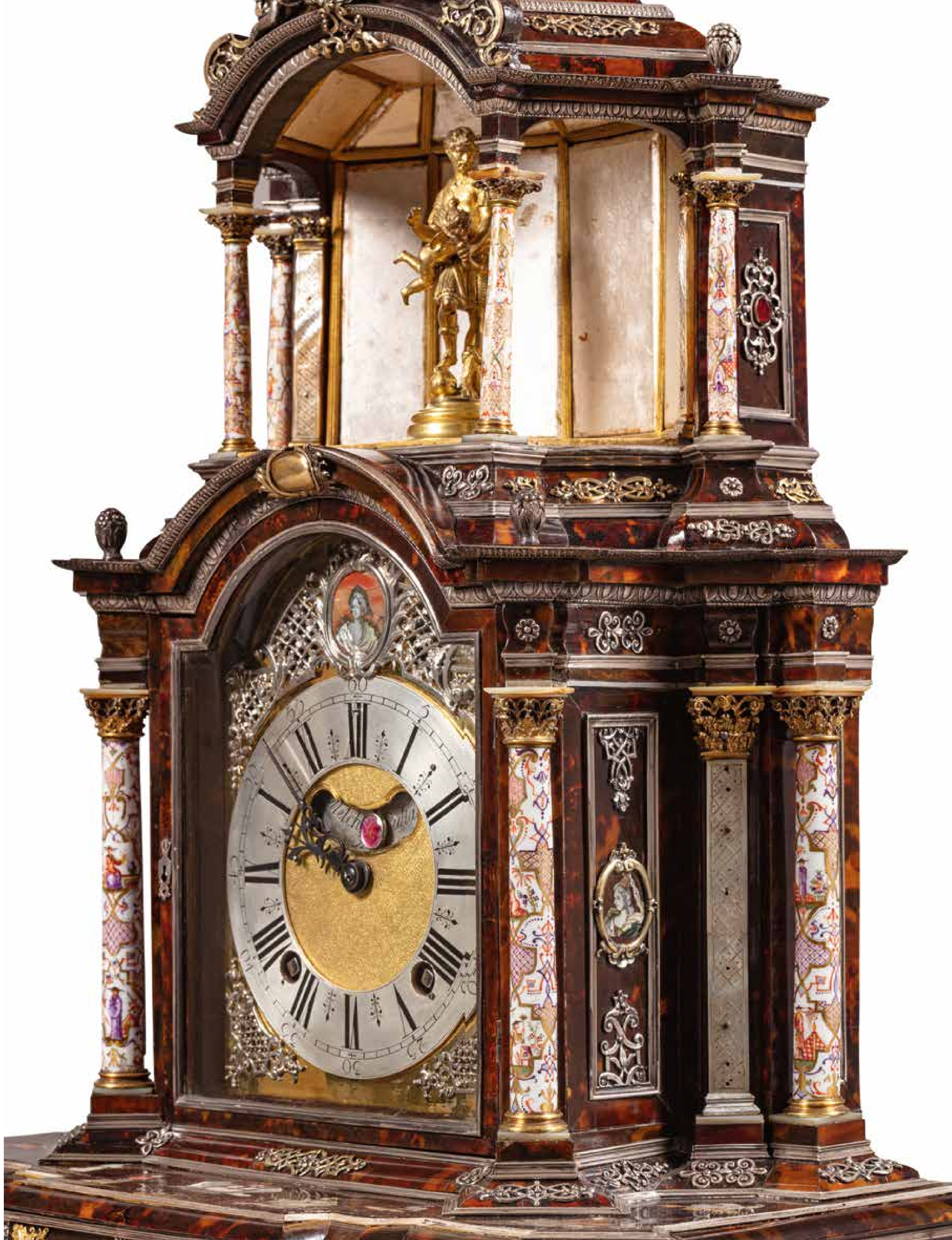
en écaille de tortue, bronze doré et porcelaine

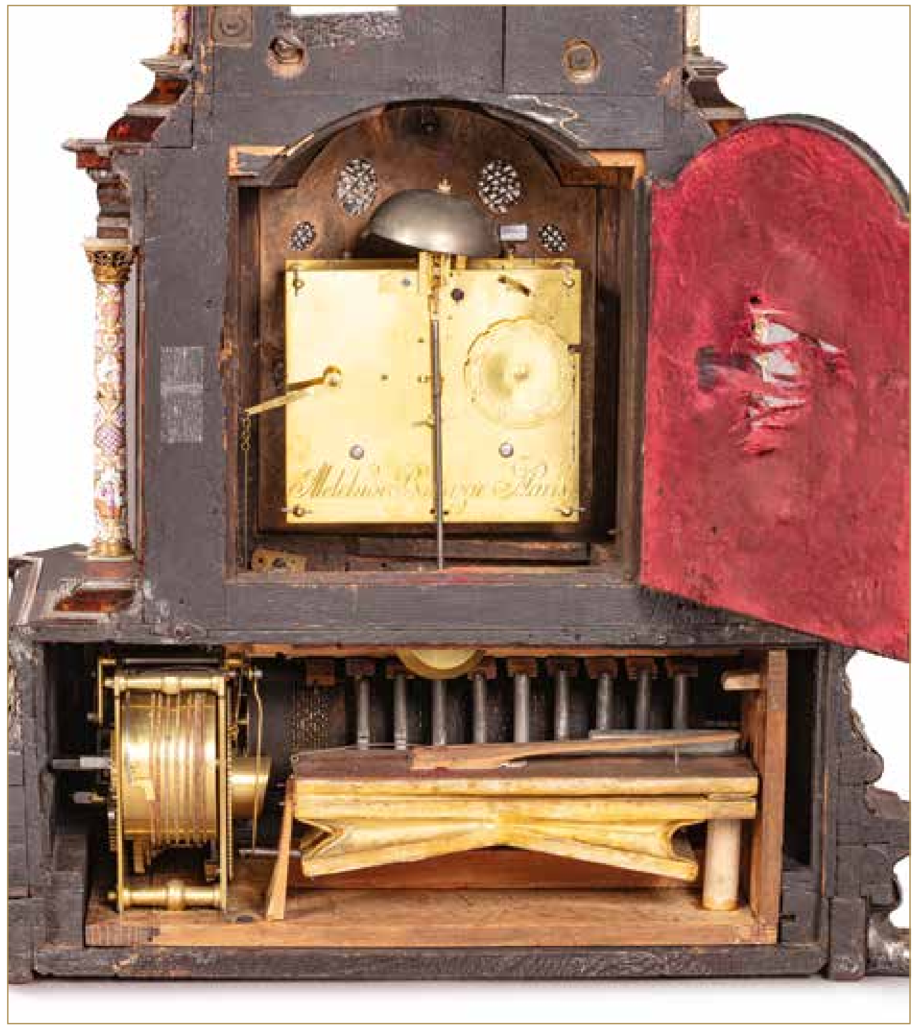
turtleshell, porcelain and ormolu-mounted, with mother-of-pearl, horn and brass inlay, 6¼-inch dial with silver trellis spandrels, matted centre with mock pendulum aperture now signed *Melchior Balthazar A Paris*, an inlaid portrait in the arch, the *associated* movement with later Brocot suspension, numbered outside count wheel striking on a bell, signed on the backplate as the dial, a lever operating at the hour to activate an *associated* ten pipe organ (one pipe now lacking), driven by a large fusee movement to a pinned 9½in. wooden barrel and playing a series of short airs, the three-tier case surmounted by an angel above a porcelain plaque depicting an abbess, centred on the arch of an open-fronted mirror-backed loggia supported on chinoiserie-decorated porcelain pillars and containing a gilt figure of Mars with Cupid, the central tier containing the clock and with conforming pillars, the sides inlaid with portrait roundels in coloured mother-of-pearl, the lower tier containing the organ movement and lavishly inlaid with Chinoiserie figures and European profile portraits, the central panel flanked by silver figures, the whole with pierced silver mounts, on hairy paw feet
Height 31½ in.; Width 19¾ in.; Depth 10¼ in.;
80 cm; 50 cm; 26 cm

PROVENANCE
Le Duc de Westminster ;
Christie’s Londres, 5 juillet 2007, lot 40.

⊙ 100 000-150 000 €

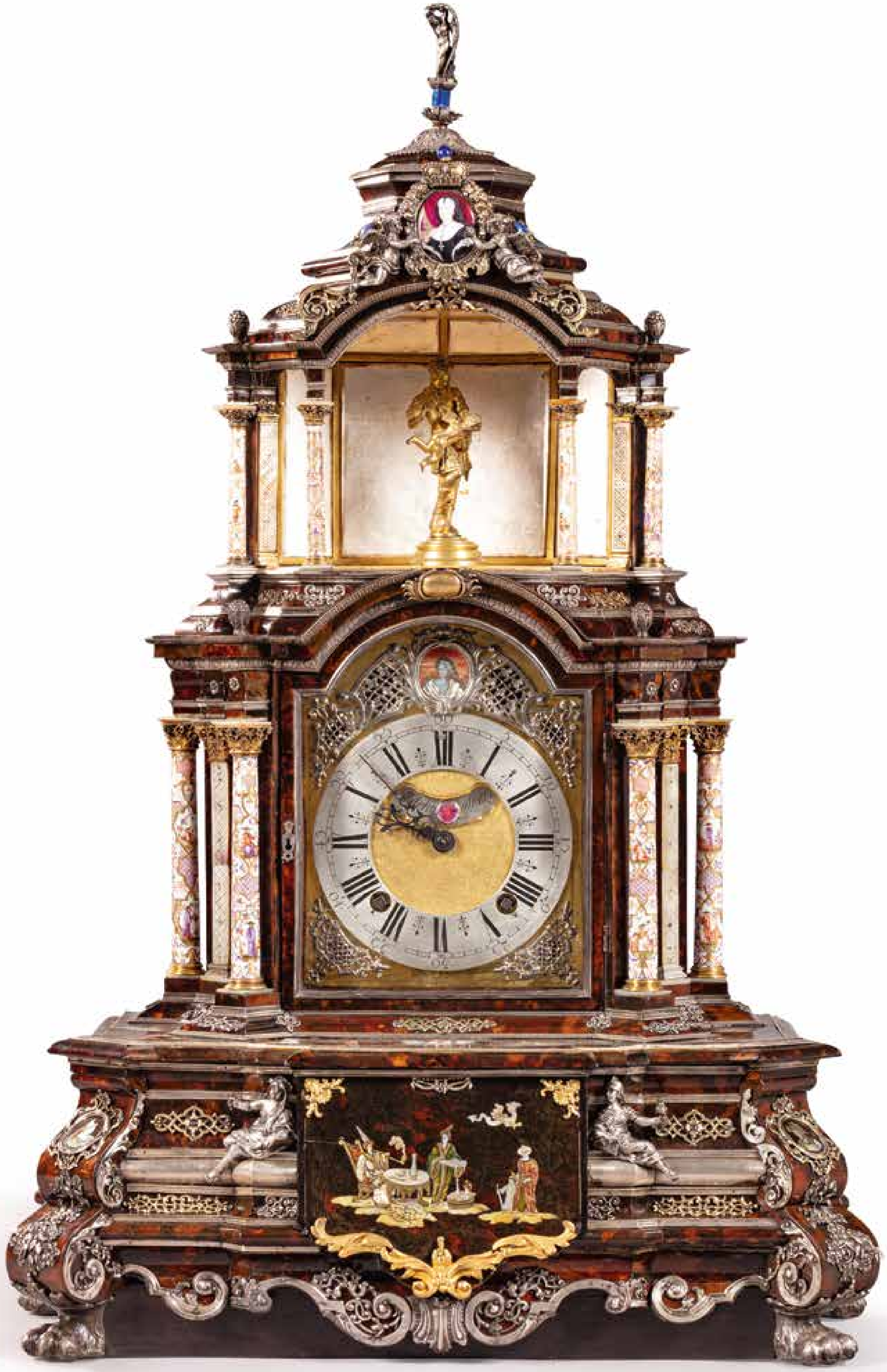
103 000-154 000 US$

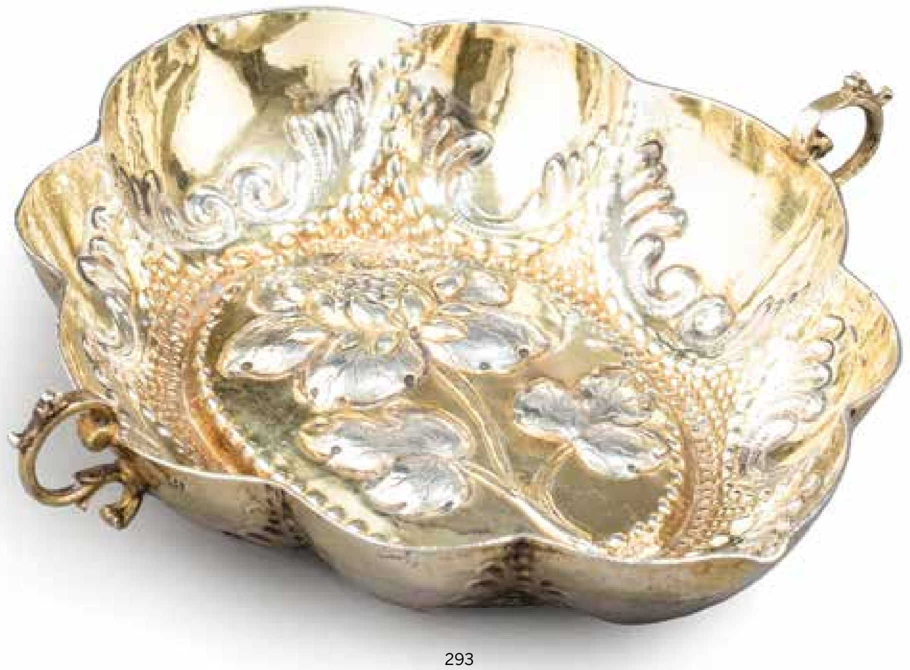




The prunkuhr or magnificent clock was a creation of the combined trades of the Augsburg guilds during the second half of the 17th century. Augsburg had long been a distinguished centre of clockmaking and the development of the rococo style during the 17th century led to a desire for clock to become elaborate furnishing pieces as well as timekeepers. It is most likely that the Augsburg clockmakers would commission fellow craftsmen from the cabinetmaking, silversmithing and bronzemaking guilds to collaborate in creating these magnificent clocks.

The present example is particularly fine in its execution and also incorporates porcelain columns, probably supplied as white blanks by the Meissen porcelain works and decorated by the Auffenwerth workshop in Augsburg. The use of silver mounts is very typical of Augsburg furniture of the late 17th and early 18th century and whilst most of the craftsmen involved in the creation of the present clock cannot be positively identified, it bears all the attributes of the finest workshops. The marquetry, with its use of precious materials, is comparable to that used on other known pieces of Augsburg furniture including a table in the collection of Waddesdon Manor, Buckinghamshire.





293

293

TASSE À VIN EN ARGENT ET VERMEIL PAR BALTHASAR HAYDT, AUGSBOURG, VERS 1680

A GERMAN PARCEL-GILT SILVER WINE TASTING BOWL, BALTHASAR HAYDT, AUGSBURG, CIRCA 1680

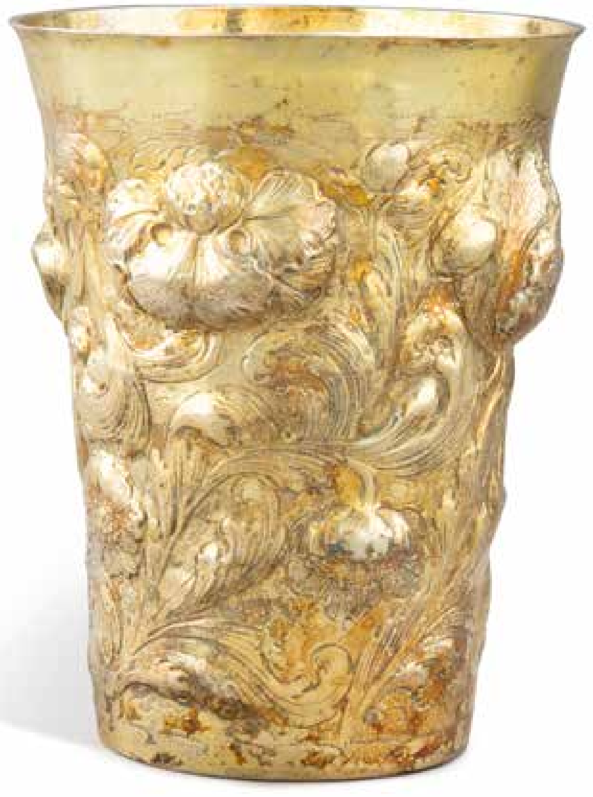
de forme ovale, avec deux anses, le centre repoussé d'une fleur

shaped-oval form, with two handles, the centre embossed with a flower
height $5\frac{5}{16}$in.; length $5\frac{1}{2}$in.; weight 3,5 oz.; 13,5 cm; 14 cm; 100 g.

PROVENANCE
Schloss Ahlden, Allemagne, 2014

1 000-1 500 €

1 050-1 550 US$



294

294

GOBELET EN VERMEIL PAR JAKOB BÖCKELMANN, HAMBOURG, VERS 1700

A GERMAN SILVER-GILT BEAKER, JAKOB BÖCKELMANN, HAMBURG, CIRCA 1700

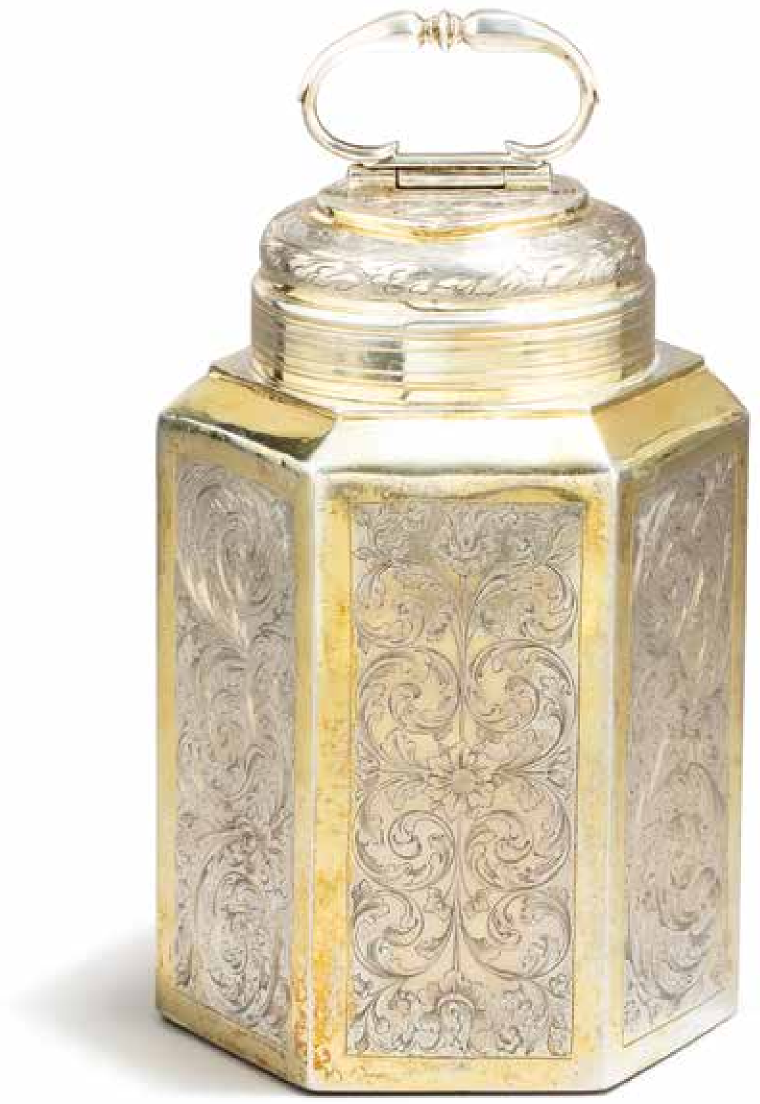
a décor repoussé de fleurs

tapering shape, embossed with different flowers and stalks
height $5\frac{15}{16}$in.; weight 6,3 oz.; 15 cm; 180 g.

PROVENANCE
Schloss Ahlden, 12 mai 2018, lot 103

3 000-4 000 €

3 100-4 100 US$



295

GRANDE BOÎTE À THÉ HEXAGONALE EN VERMEIL ET ARGENT PAR SIMON WICKERT, AUGSBOURG, VERS 1695-1700

A LARGE GERMAN PARCEL-GILT SILVER HEXAGONAL CANISTER, SIMON WICKERT, AUGSBURG, CIRCA 1695-1700

chaque pan gravée de rinceaux, le couvercle se vissant avec couvercle interieur (non poinçonné), dans un ecrin en noyer à la forme postèrieurement

each face engraved with foliate strapwork, screw-on cover with detachable internal cover (unmarked), in a later fitted wood box
height $8\frac{11}{16}$in.; weight 32 oz.; 22 cm; 910 g.

PROVENANCE
Sotheby's Paris, 15 avril 2010, lot 208

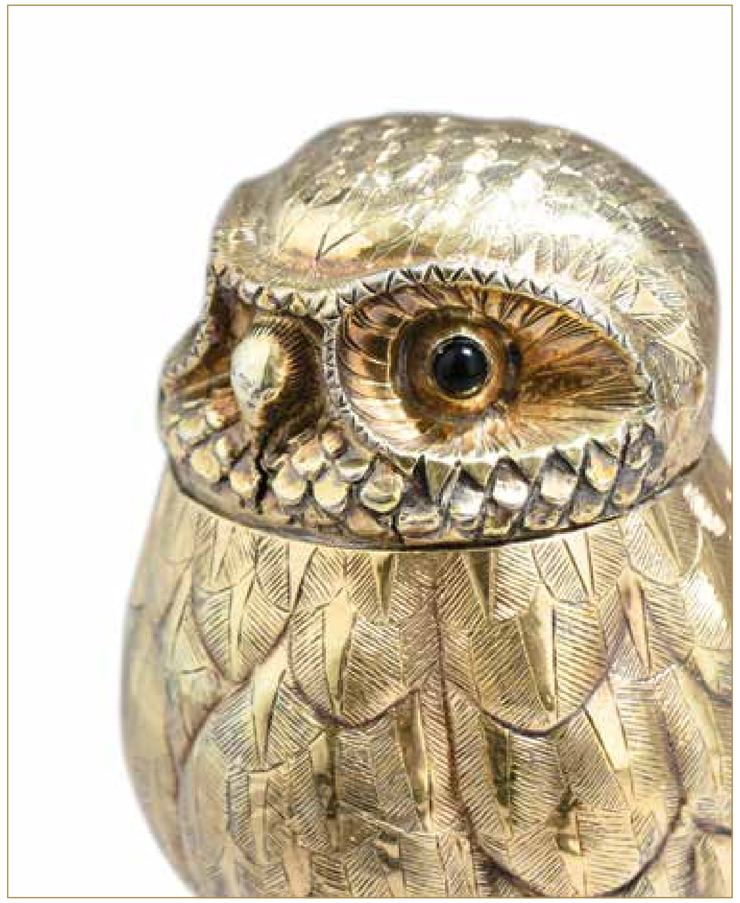
EXHIBITED
Meisterwerke der Goldschmiedekunst, Bayerischen Nationalmuseum, Munich, 2004, p. 28-89, no. 13

LITERATURE
Weltkunst, cahier 5, 1 March 1985, p. 412
Kunst und Antiquitaten, cahier 1, 1985, p. 100

Weltkunst, cahier 5, 1er mars 1985, p. 412
Kunst und Antiquitaten, cahier 1, 1985, p. 100

20 000-30 000 €

20 500-30 700 US$



296

COUPE COUVERTE EN FORME DE CHOUETTE EN VERMEIL, MALINES, VERS 1560

A BELGIAN SILVER-GILT COVERED CUP SHAPED AS AN OWL, MECHELEN, CIRCA 1560

la tête amovible, reposant sur un sifflet

with detachable head, standing on a circular base, perched on a whistle
height 6⅞in.; weight 10,2 oz.; 17,5 cm; 291 g.

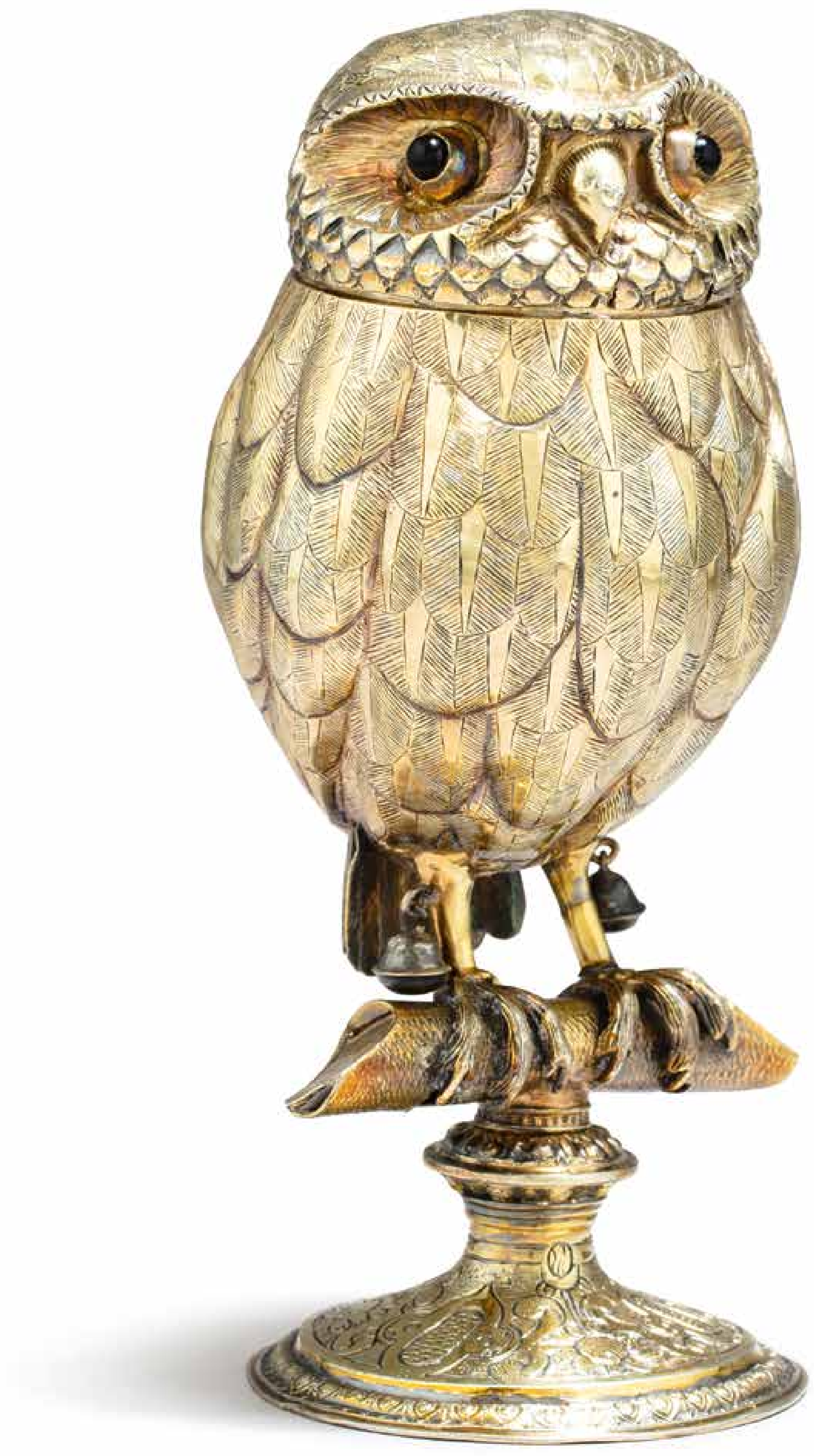
PROVENANCE
Collection de Michael Wellby, Oxford
Graf, Paris, 2015

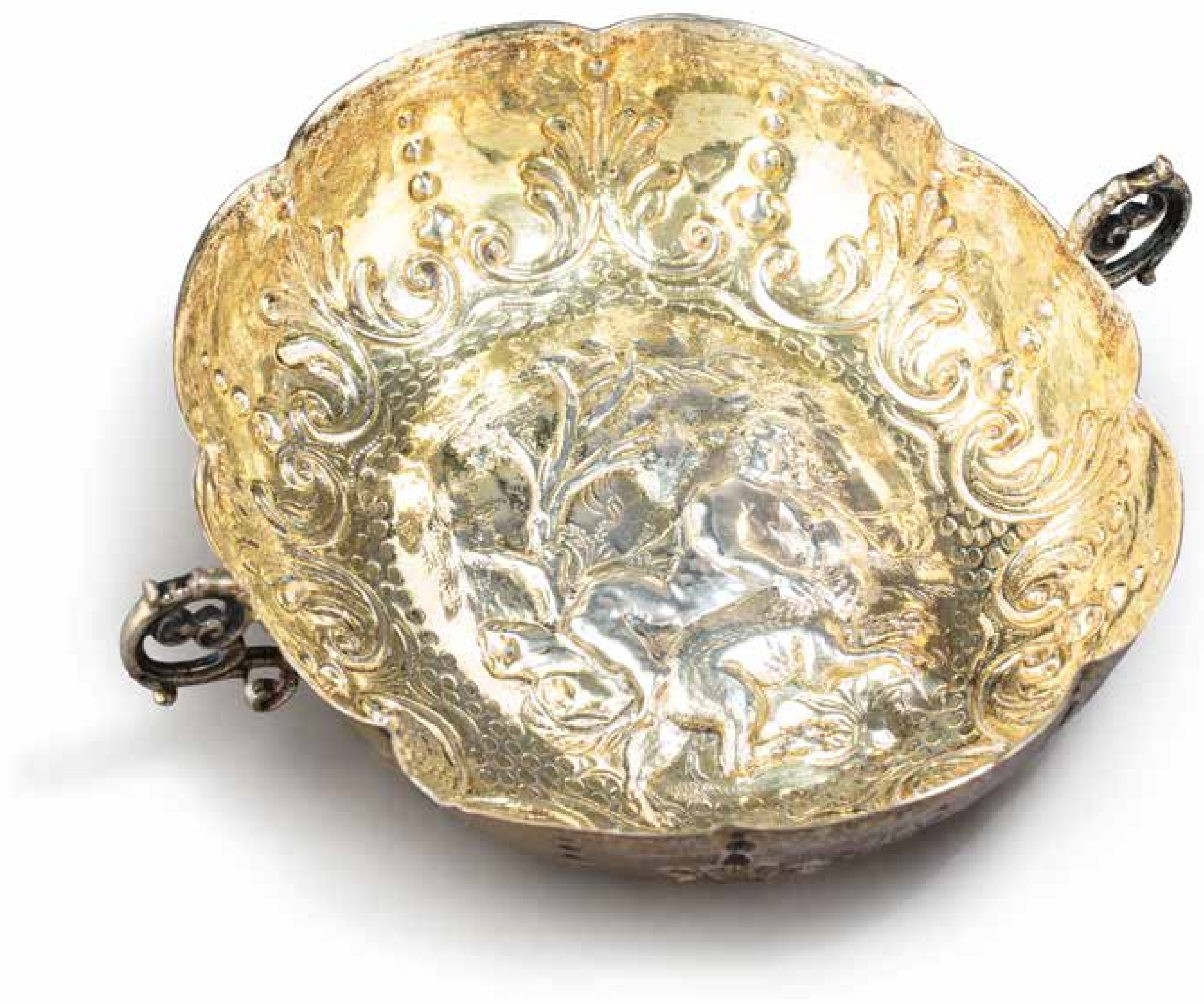
LITERATURE
Illustraded in *Chouette au poinçon d'Anvers,* Fondation Roi Baudouin, p. 28-29

For a similar owl from Mechelen, 1561-1562, see Kasteelmuseum Collection, Doorn, oude Berlijnse.

200 000-300 000 €

205 000-307 000 US$





297

TASSE À VIN EN ARGENT ET VERMEIL, POINÇON D'ORFÈVRE, 'CF', REGENSBURG, FIN XVIIE SIÈCLE

A GERMAN PARCEL-GILT SILVER WINE TASTING BOWL, MAKER'S MARK 'CF', REGENSBURG, LATE 17TH CENTURY

de forme ovale, avec deux anses, le centre gravé d'un homme luttant un loup

shaped-oval form, with two handles, the centre embossed with a man wrestling a wolf
length 4⅞in.; 12 cm.; 77 gr.; 2½oz.

PROVENANCE
Schloss Ahlden, 10 mai 2010, lot 252

1 000-1 500 €

1 050-1 550 US$

298

COUPE COUVERTE EN VERMEIL ET ARGENT PAR HANS CHRISTOFF LAUER, NUREMBERG, VERS 1620

A GERMAN PARCEL-GILT SILVER CUP AND COVER, HANS CHRISTOFF LAUER, NURNBERG, 1622

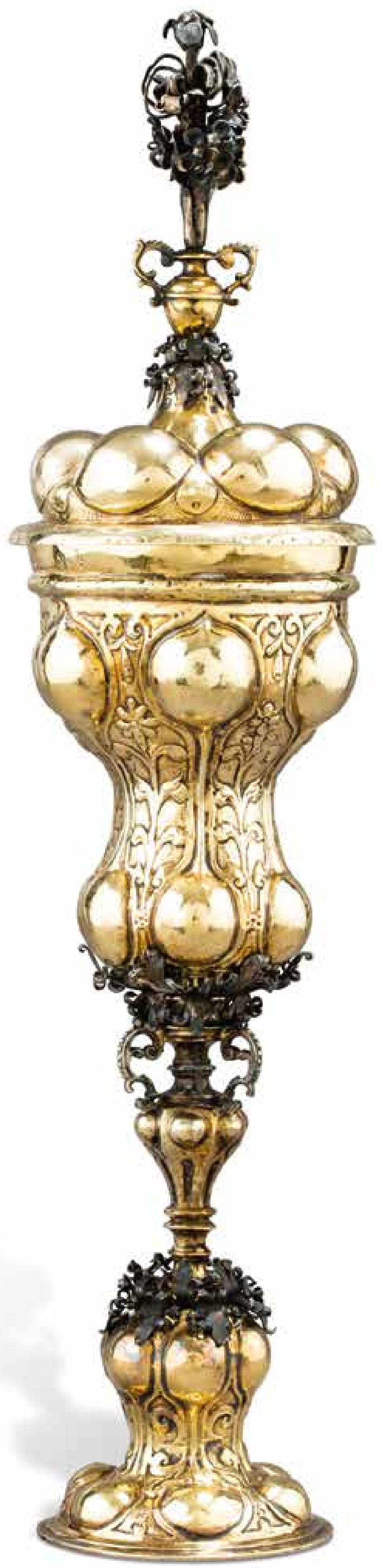
sur pied bombé et lobé, la tige richement décorée de feuilles appliquées, la prise du couvercle en vase orné de feuilles

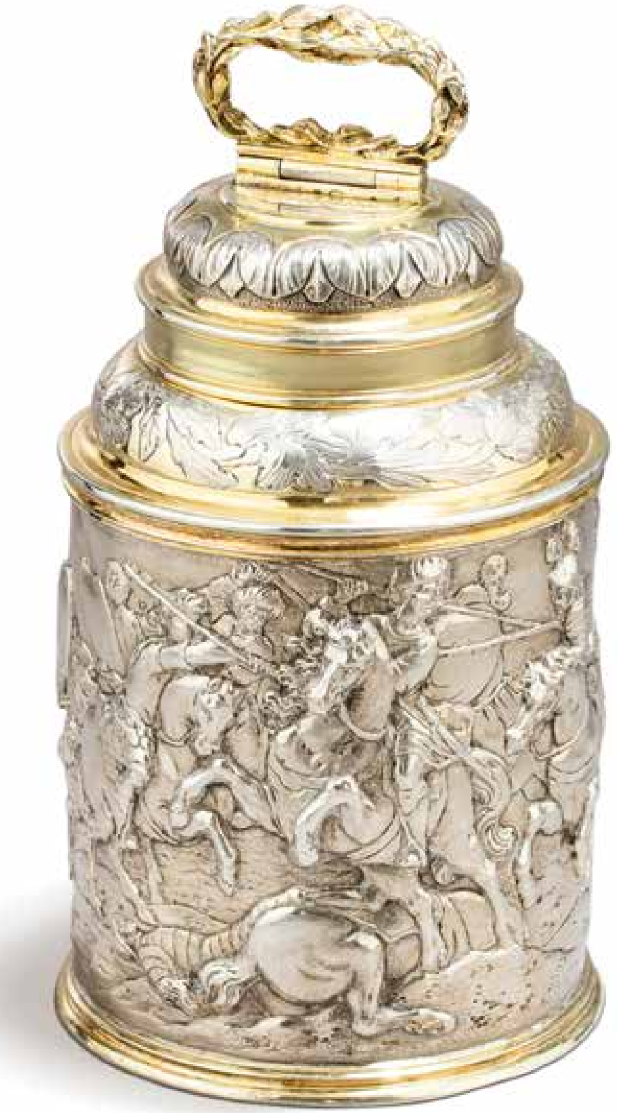
on domed, lobed foot, rising to a highly decorated stem, applied with leaves, the cup embossed with strapwork, the similarly decorated cover rising to a vase shape finial, mounted by leaves
height 15⅜in.; weight 15,5 oz.; 39 cm; 440 g.

PROVENANCE
Collection de Robert and Angelique Noortman
Sotheby's Amsterdam, 17 décembre 2007, lot 87

20 000-30 000 €

20 500-30 700 US$





299

BOÎTE À THÉ EN ARGENT ET VERMEIL REPRÉSENTANT LA BATAILLE DE L'ABBAYE DE SAINT-GOTHARD (1664), SAMUEL HORNUNG, AUGSBOURG, 1663-1666

A LARGE GERMAN PARCEL-GILT SILVER CANISTER DEPICTING THE BATTLE OF ST GOTTHARD (1664), SAMUEL HORNUNG, AUGSBURG, 1663-1666

le corps ciselé de la scène de la bataille à la rivière Raab, les anses ornées de tulipes, le dessous et le couvercle également insculpés des poinçons de contrôle de Saint-Pétersbourg, 1786

cast tulips at the handle, the body chased with the battle at the River Raab, the handle shaped as cast tulips, underside and cover also with 1780 St. Petersburg control marks
height $9\frac{13}{16}$in.; 38,8 oz.; 25 cm; 1010 g.

PROVENANCE
Sotheby's Paris, 15 avril 2010, lot 228

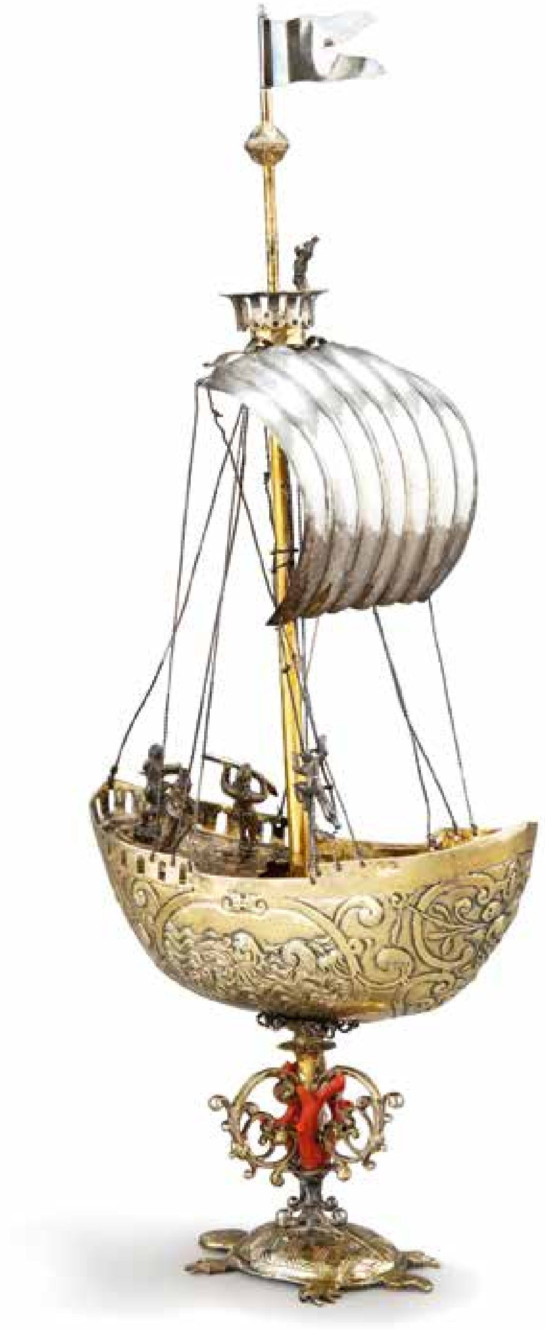
War between the empire and Turkey flared in 1663 when Turkey was provoked by Austria's involvement in Hungary and crossed the Danube.

The canister depicts the Battle of St Gotthard on 1st August 1664 when imperial forces prevented the Turks from successfully crossing the river Raab, a tributary of the Danube in south eastern Austria. Had they won the battle the Turks would have had a clear route to Vienna and Graz. Europe was fascinated by this Turkish invasion, both terrified and admiring, a duality reflected in the tulip handle and ferocity of the battle.

In addition to the Augsburg hallmarks, the piece is also struck with St Petersburg control marks for 1786. The silversmith Samuel Hornung is recorded by Dr Scheffler to be the maker of a 1665-70 embossed buffet dish in the Hermitage museum, St Petersburg.

20 000-30 000 €

20 500-30 700 US$



300

NEF EN ARGENT ET VERMEIL PAR HEINRICH WINTERSTEIN, AUGSBOURG, 1599-1604

A PARCEL-GILT GERMAN SILVER NEF BY HEINRICH WINTERSTEIN, AUGSBURG, 1599-1604

forme de tortue, le fût décoré d'enroulements alternés de branches de corail, la coque repoussée de cartouches centrés de dauphins et de branchages fleuris, sur le pont arrière trois personnages, l'un d'une rame et deux armés de fusils, un personnage sur le cordage et dans le nid de pie

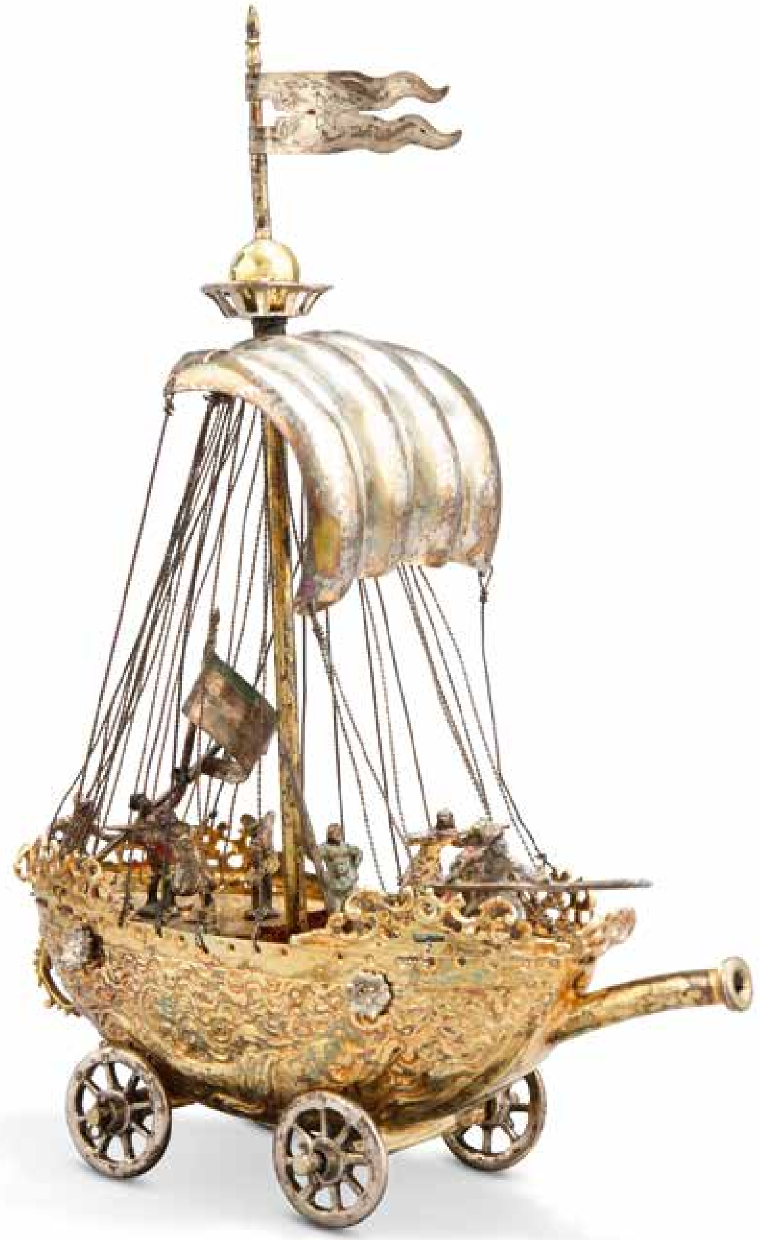
the base in the shape of a turtle, the stem applied with alternating scrolls and coral, the body embossed and chased with cartouches centred with dolphins, foliage, and flowers, the rear deck applied with three figures, two with rifle and one with oar, a further figure climbing the rope to the billowing sail and one in the mast (stem probably altered)
height $14\frac{3}{16}$in.; total weight 13,7 oz.; 36 cm; 390 g.

(1)

PROVENANCE
J. Kugel, Paris
Collection Yves Saint Laurent et Pierre Bergé
Christie's Paris, 23 février 2009, lot 127

40 000-60 000 €

41 000-61 500 US$



301

NEF EN ARGENT, VERMEIL ET ÉMAIL PAR ESAIAS ZUR LINDEN, NUREMBERG, VERS 1630

A GERMAN PARCEL-GILT AND ENAMEL SILVER NEF, ESAIAS ZUR LINDEN, NURNBERG, CIRCA 1630

le navire avec bec veseur sur quatre roues en argent et une voile surmontée d'un drapeau avec croissant et étoile, des soldats émaillés sur le pont, la coque ciselée et repoussée de dauphins

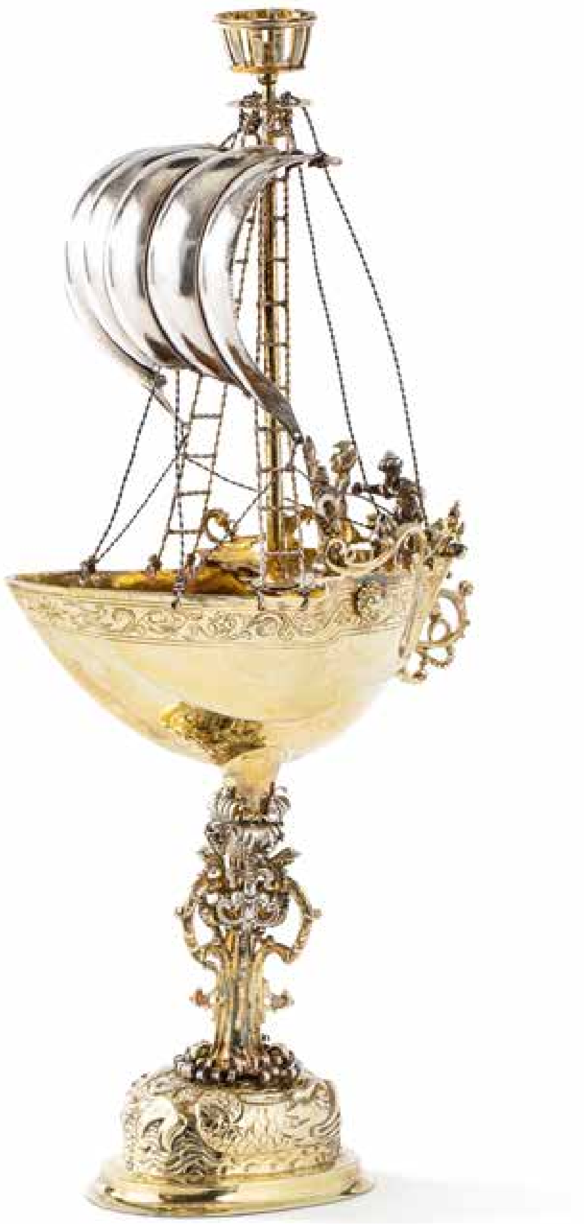
the drinking vessel with spout, on four silver wheels and a sail topped by a flag with crescent and star, Moorish soldiers defending the ship painted in cold enamels, the hull decorated with embossed and engraved dolphins in the sea
height 8¼in.; length 6⁵⁄₁₆in.; width 2⁷⁄₁₆in.;
21 cm; 16 cm; 6,2 cm

PROVENANCE
Baron Carl von Rothschild
Transmis par descendance à sa fille, la baronne James de Rothschild.
Collection privée européenne
J. Kugel, Paris, 2018

LITERATURE
Inventory of the contents of the collection of the Baron Carl von Rothschild in Gunthersburg, in December 1886; Jones (Alfred), Objects in gold & silver and Limoges enamels in the collection of the Baroness James de Rothschild, 1912, p. 70, plate XXXVI

70 000-100 000 €

72 000-103 000 US$



302

NEF EN VERMEIL, PROBABLEMENT ALLEMAGNE XVIIE SIÈCLE

A SILVER-GILT NEF, PROBABLY GERMAN, 17TH CENTURY

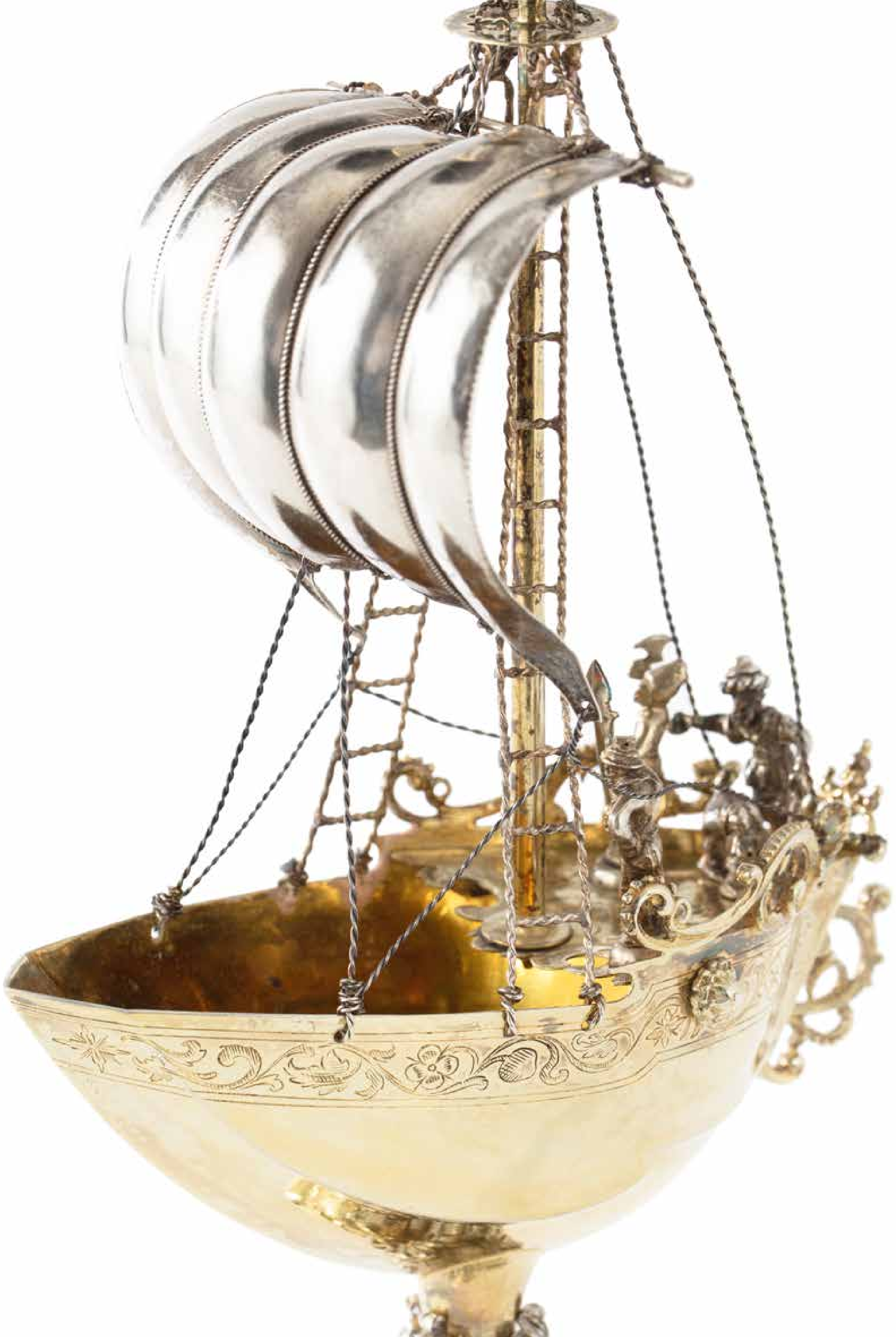
base de forme ovale gravée de motifs d'animaux marins, sur pont trois soldats accompagnés d'un chien

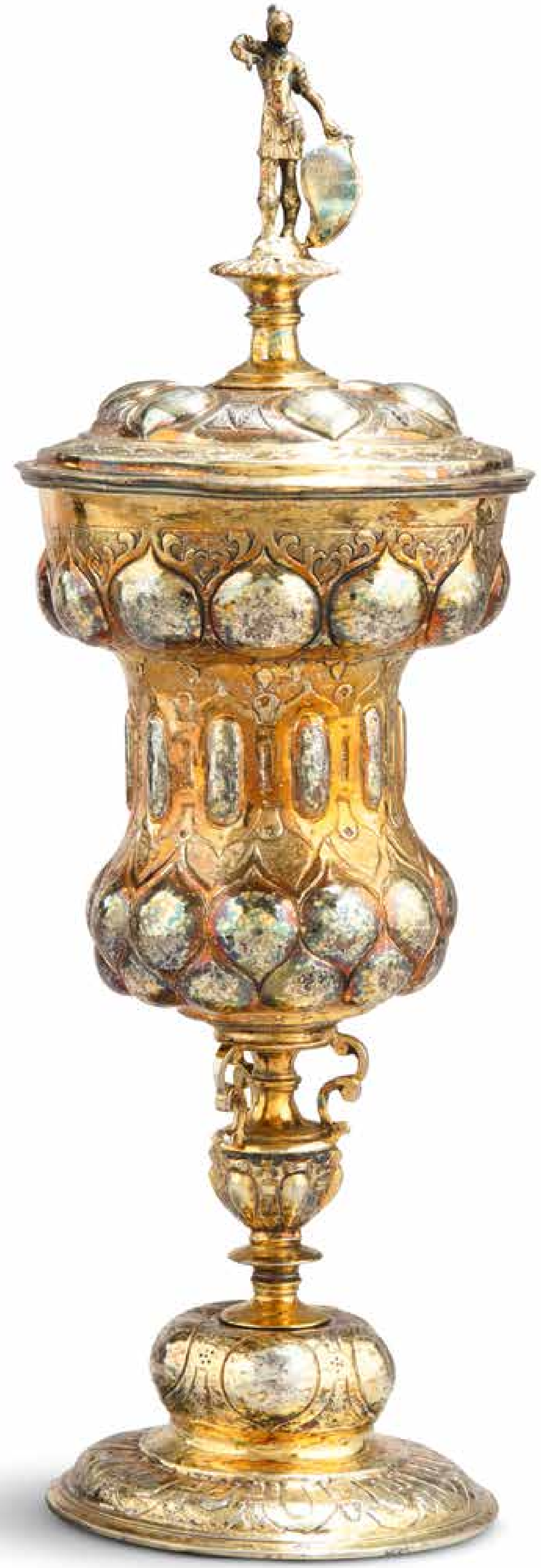
oval-shaped base engraved with marine animal motifs, the deck with three soldiers and a dog
height $14\frac{3}{16}$in.; weight 11 oz ; 36 cm. ; 314 g.

PROVENANCE
Hampel, Munich, 2012

20 000-30 000 €

20 500-30 700 US$





303

COUPE COUVERTE EN VERMEIL PAR HANS WEBER, NUREMBERG, VERS 1600

A GERMAN SILVER-GILT CUP AND COVER, HANS WEBER, NURNBERG, CIRCA 1600

le pied, le corps et le couvercle orné de lobes, la prise du couvercle en forme de guerrier tenant un bouclier

the foot, the body, and the cover embossed with lobes, the finial shaped as a standing warrior holding a shield
height 11⅝in.; weight 15 oz.; 29,5 cm; 430 g.

PROVENANCE
Fritz Payer, Zurich
Koller, Munich, 17 juin 2007, lot 1701

10 000-15 000 €

10 300-15 400 US$

304

COUPE COUVERTE EN VERMEIL PAR HEINRICH STAUB, NUREMBERG, 1628

A LARGE GERMAN SILVER-GILT CUP AND COVER, HEINRICH STAUB, NURNBERG, 1628

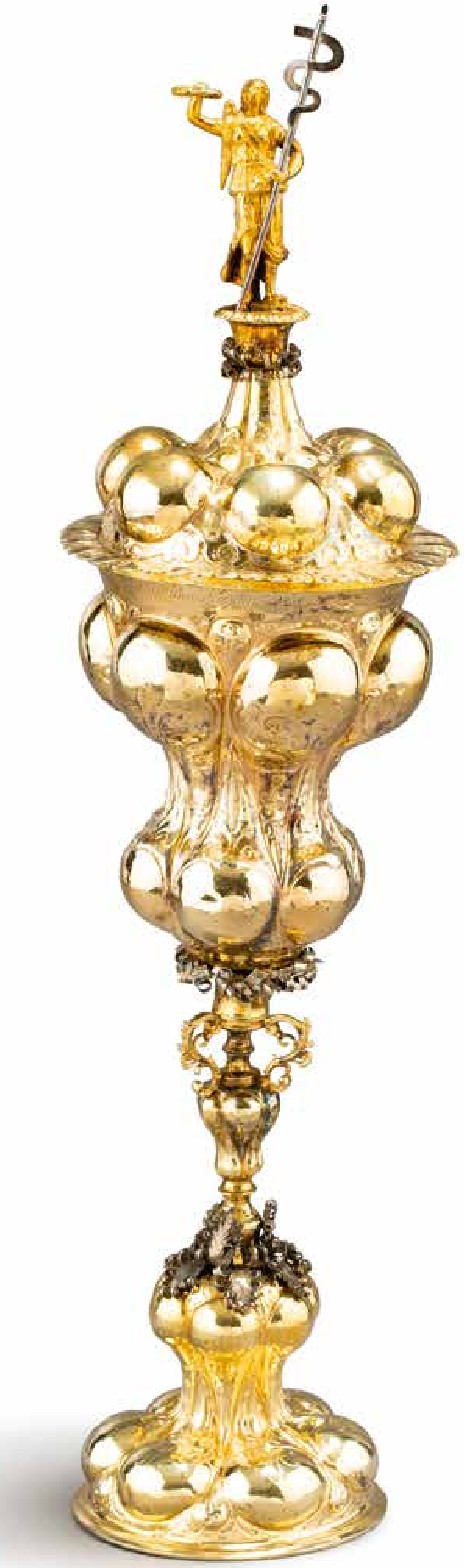
le corps repoussé de lobes, le fût en vase, le couvercle à prise rapportée, le bord gravé d'une inscription, l'intérieur du couvercle orné d'une plaque et gravé d'une inscription postérieure datée de 1692

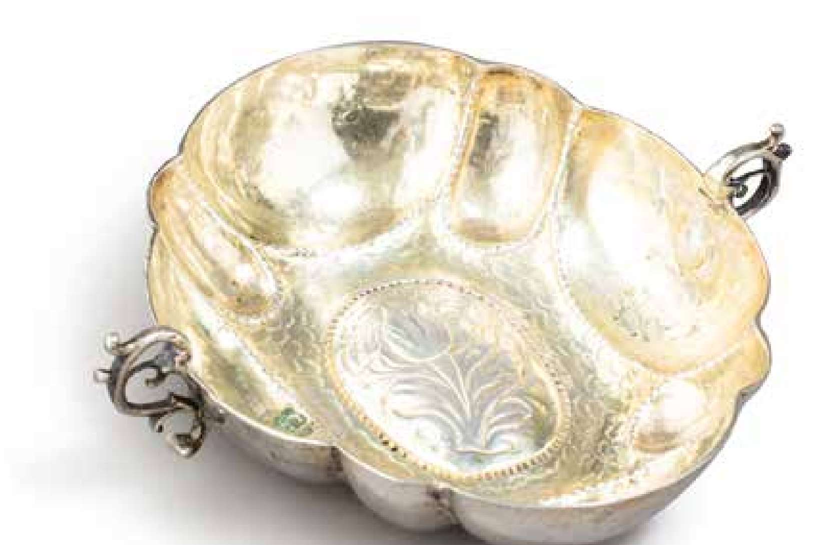
the waisted tapering cylindrical body chased with lobes and foliage scrolls, on lobed spreading foot and with vase shaped stem with applied foliage and scroll brackets, the conforming cover with later figural finial, engraved at the rim with an inscription, the cover applied inside with a plaque and further later engraved with an inscription dated 1692, the inscription around the rim translates as '*Night March 1628, the Guild Members had this Cup made and the present senior Guild Members were the following: Ruprecht Schuer, Assmis Gremeissen, Hanns Endres Schnieder, Lienhart Hoffman Ect and then members of this Guild Rottschmidtgefflen*'
height 19 in.; 23,2 oz.; 48,2 cm; 660 g.

PROVENANCE
Christie's Londres, The Oakwood Collection, 10 juin 2008, lot 96

6 000-8 000 €

6 200-8 200 US$





305

305

TASSE A VIN EN VERMEIL ET ARGENT, AUGSBOURG, 1695-1700

A GERMAN PARCEL-GILT SILVER WINE TASTING BOWL, AUGSBURG, 1695-1700

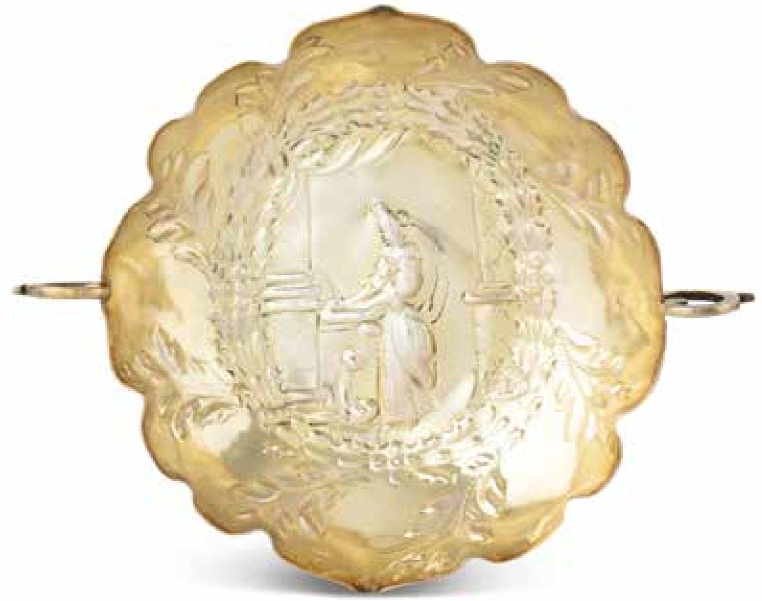
de forme ovale, avec deux anses, le centre repoussé d'une fleur

shaped-oval form, with two handles, the centre embossed with a flower
height 1$\frac{1}{16}$in.; length 4$\frac{5}{8}$in.; depth 3$\frac{15}{16}$in.;
2,7 cm; 11,7; 10 cm.

PROVENANCE
Schloss Ahlden, Allemagne, 2010

1 000-1 500 €

1 050-1 550 US$



306

306

TASSE À VIN EN ARGENT ET VERMEIL PAR JEREMIAS RIEDERER, AUGSBURG, 1655

A GERMAN PARCEL-GILT SILVER WINE TASTER, JEREMIAS RIEDERER, AUGSBURG, 1655

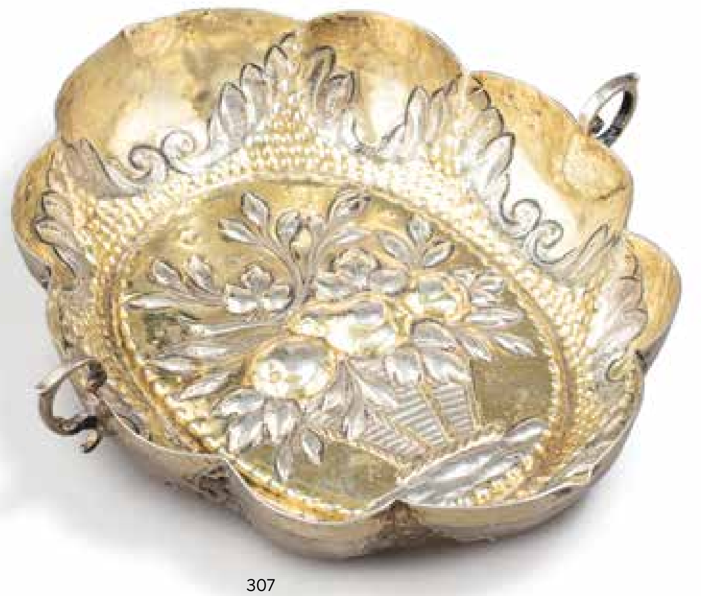
de forme ovale, avec deux anses, le centre repoussé d'une jeune femme à une fontaine

shaped-oval form, with two handles, the centre embossed with a young woman at a fountain

PROVENANCE
Schloss Ahlden, 10 mai 2010, lot 258.

1 000-1 500 €

1 050-1 550 US$



307

307

TASSE À VIN À DEUX ANSES EN VERMEIL ET ARGENT PAR HANS JAKOB III BAUR, AUGSBOURG, VERS 1685

A GERMAN PARCEL-GILT SILVER WINE TASTING BOWL, HANS JAKOB III BAUR, AUGSBURG, CIRCA 1685

de forme ovale, à deux anses, le centre repoussé d'un panier de fruits et de feuillages

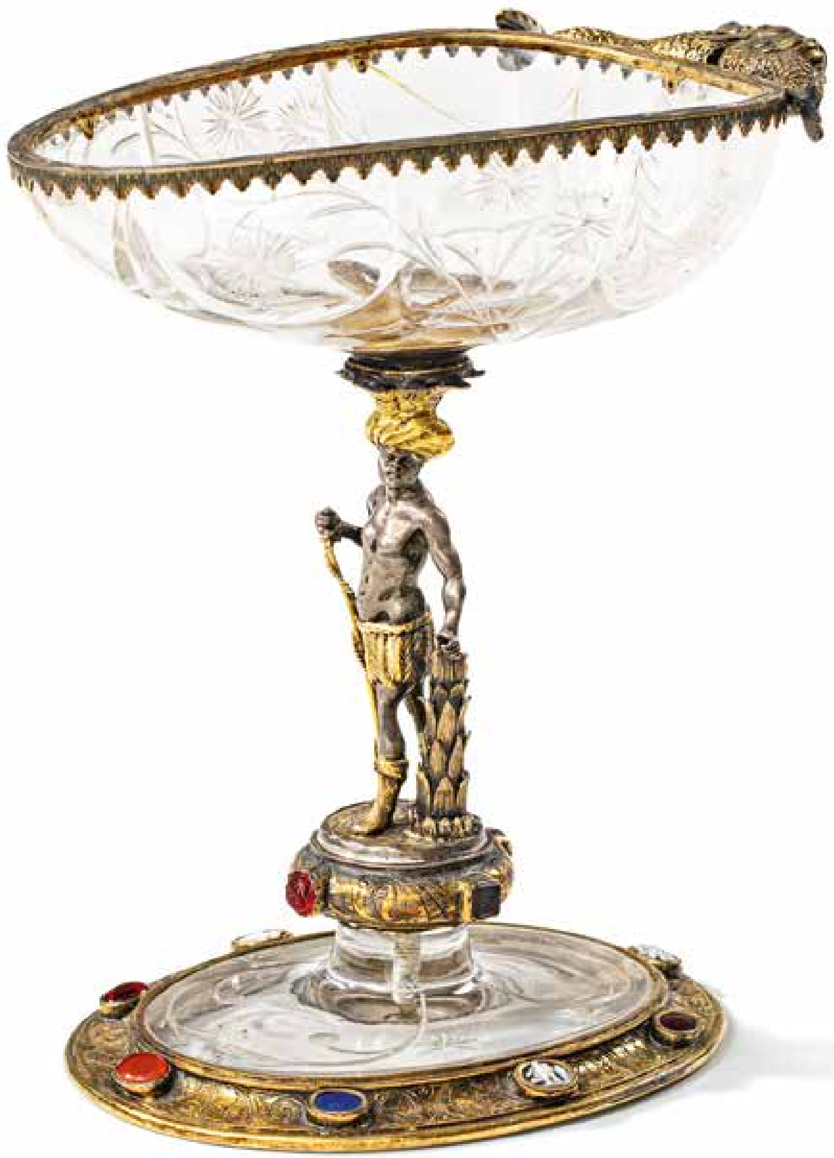
shaped-oval form, with two handles, the centre embossed with a basket of fruit and foliage
length 6 in.; 15,5cm.; weight 110 gr.; 3$\frac{1}{2}$oz.

PROVENANCE
Schloss Ahlden, 12 mai 2018, lot 108

LITERATURE
Seling, Vol. III, No. 127, pp., 1786.

800-1 200 €

850-1 250 US$



308

COUPE EN CRISTAL DE ROCHE MONTÉE D'ARGENT ET VERMEIL, ALLEMAGNE, VERS 1670

A JEWELLED PARCEL-GILT SILVER-MOUNTED ROCK CRYSTAL CUP, GERMANY, CIRCA 1670

de forme ovale, gravée de fleurs et de roseaux, le bord en vermeil orné de feuillages et dauphins affrontés, le fût, formé d'un maure en vermeil et argent, sur une base en cristal de roche, le bord du piédouche en vermeil gravé de rinceaux feuillagés et serti de camées, de pierres et verres de couleur

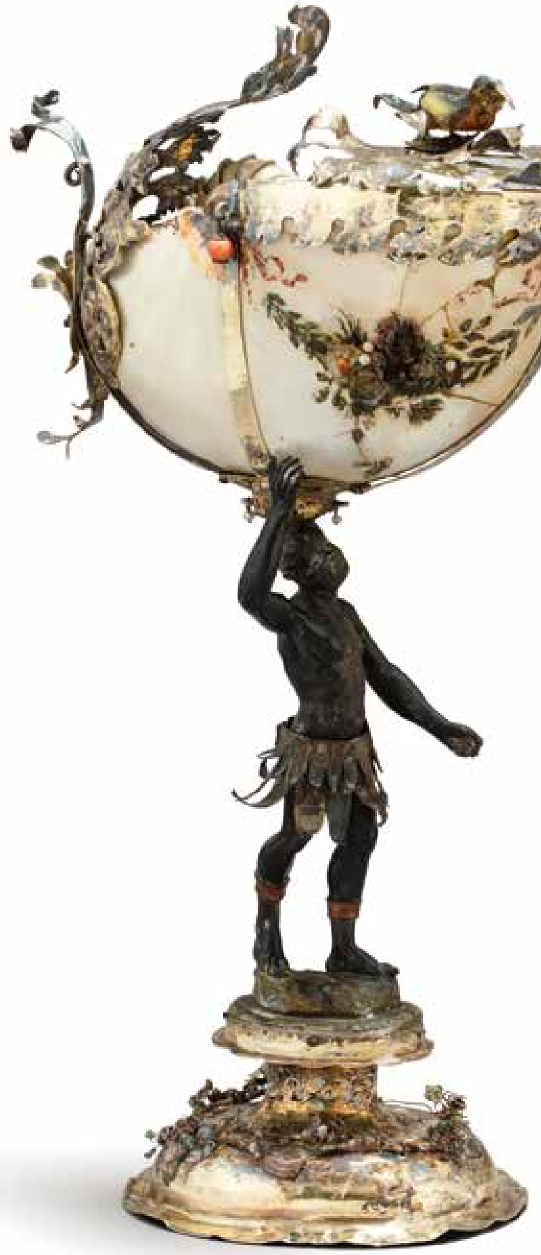
the oval-shaped rock crystal bowl engraved with flowers and reeds, mounted with a leaf tip engraved silver-gilt rim and a cast affronté dolphin handle, the stem, formed as a parcel-gilt Moorish figure, raised on a rock crystal base, its silver-gilt foot rim engraved with foliate scrolls and set with cameos, coloured stones and pastes
height 6$\frac{7}{8}$in.; 16,5cm

PROVENANCE
David Black, 1952
Sotheby's New York, 6 juin 1994, lot 144
Hampel, Munich, 2011

In the German lands in the seventeenth century there was a fashion for standing cups with figural stems. While many were made entirely of silver or silver-gilt, some incorporated other materials - such as hardstone, shells, coconuts and rhinoceros horn - with silver being used only for the mounts. These mounts were often set with coloured stones, cameos or small enamelled elements that further enriched the effect. The present standing cup is an example of this taste. The use of a moorish figure, an allusion to the exotic, is also very much in keeping with the period.

20 000-30 000 €

20 500-30 700 US$



309

NAUTILE MONTÉ EN VERMEIL PAR PAUL SOLANIER, AUSGBOURG, 1692-1697

A GERMAN NAUTILUS CUP WITH SILVER-GILT MOUNTS, PAUL SOLANIER, AUSGBURG, 1692-1697

l'ombilic à décor peint de rinceaux en rappel sur le bord, appliqué d'un fil de cuivre polychrome formant fleurs et feuillages, le fût en bois peint noir en forme d'indigène, le nautile appliqué de fleurs et coquillages sur une guirlande de laurier peinte, le couvercle amovible avec prise en oiseau en cire

on shaped-oval crimped base applied with cold-painted flower and foliage on copper wire, the centre painted with white and black scrolling foliage, the stem formed as a carved native wearing a silver palm-leaf skirt, supporting the nautilus, the shell applied with pearl-set branches of fruit and painted with foliage swags, the rim decorated with painted scrolls, the shell capped by acanthus leaves, the similar cover with wax bird finial
height 13¾in.; 35 cm.

PROVENANCE
S.J. Phillips, Londres
J. Kugel, Paris
Collection Yves Saint-Laurent et Pierre Bergé
Christie's Paris, 23 février 2009, lot 190

◉ **40 000-60 000 €**

41 000-61 500 US$

310

MODÈLE EN ARGENT EN FORME DE "CAQUESSEITAO", PORTUGAL OU INDES PORTUGAISES, VERS 1700

AN INDO-PORTUGUESE SILVER MODEL OF A "CAQUESSEITAO", CIRCA 1700

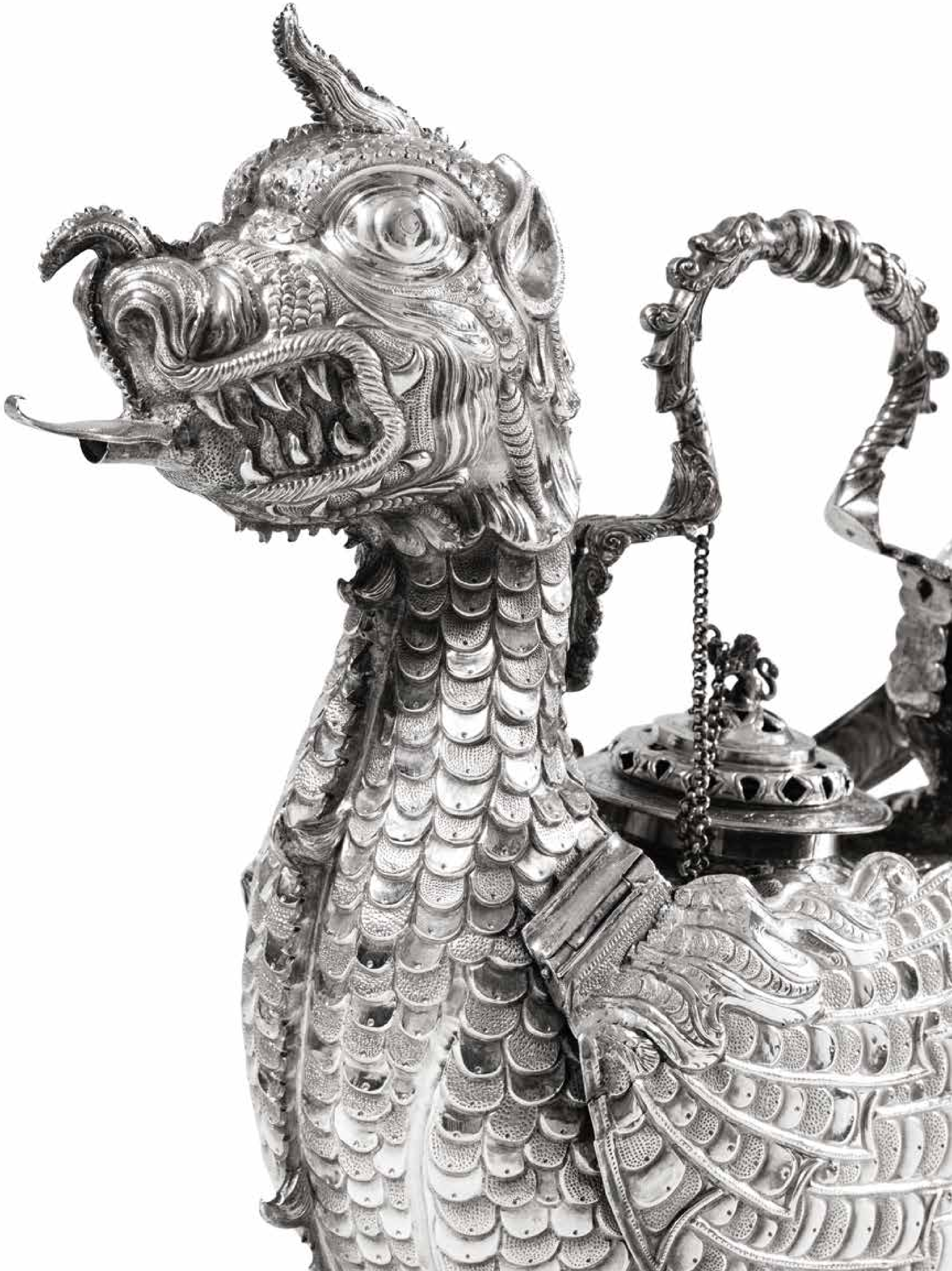
le corps creusé d'un compartiment tout du long se terminant en queue de poisson dévissable, couvercle détachable, la prise en forme de lion, compartiment de chauffage et d'aération avec couvercle percé, la langue cachant un bec verseur, ailes articulées

hollow with screw-on tail, heater and vents compartment with pierced cover, cylindrical spout under prominent tongue and hinged wings, with bird-like feet, scale-chased body, dragon head, prominent tongue and hinged wings
height 18½in.; weight 178,1 oz.; 47 cm.; 5050 g.

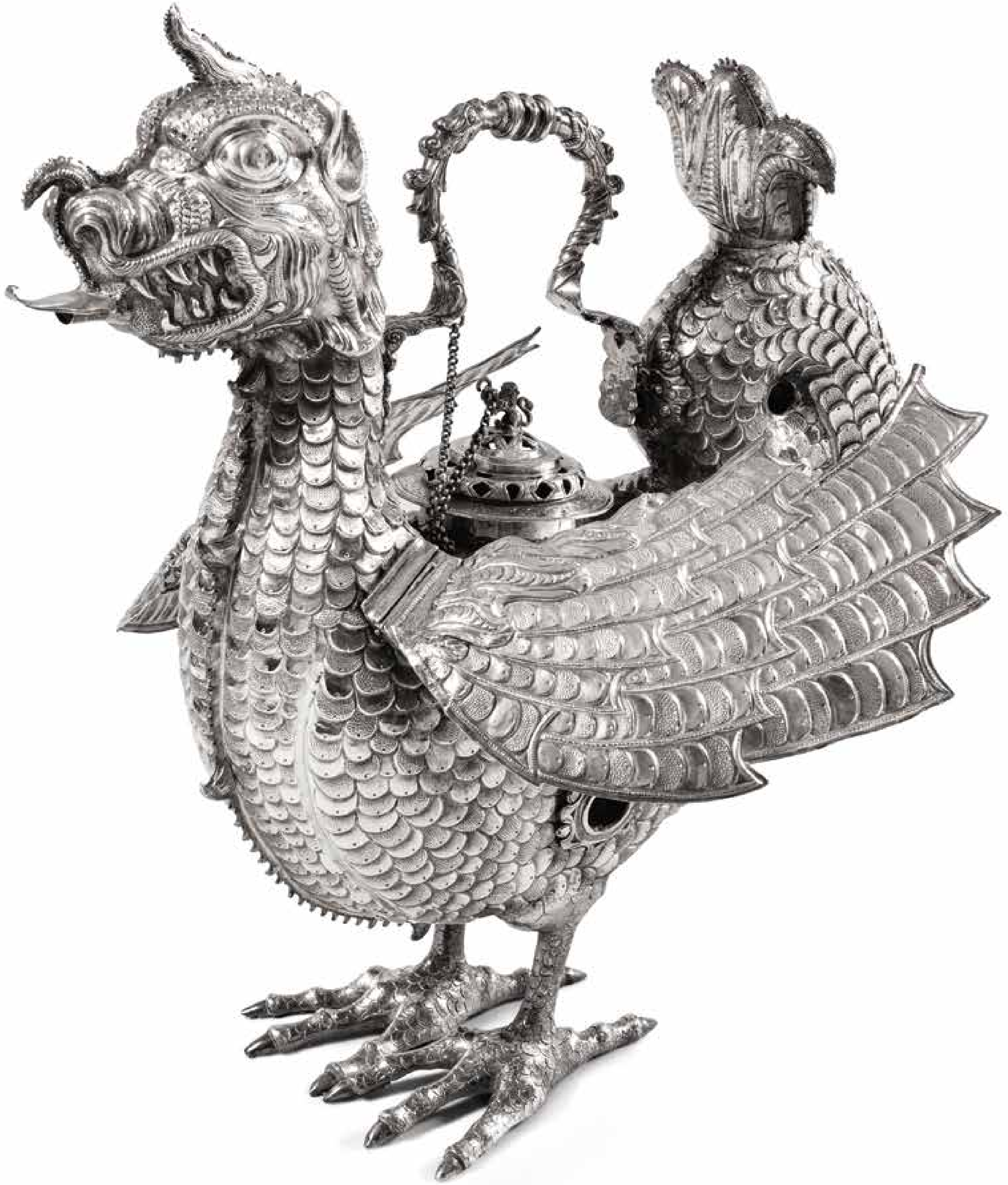
PROVENANCE
Marquis d'Alegrete;
Sotheby's Paris, 26 juin 2013, lot 242.

100 000-150 000 €

103 000-154 000 US$



The specific form of the Caquesseitao, with bird-like feet, scale-chased body, dragon head, prominent tongue and hinged wings, was a recurrent and popular ornament particularly in Indo-Portuguese Art in the late 17th and early 18th century. For example, two 17th century Indo-Portuguese bed-covers, a Portuguese silver salver, circa 1690-1720 and an Indo-Portuguese tortoiseshell casket, 17th century are all decorated with the image of the Caquesseitao. The model was also developed in silver, its natural shape adapting easily for pouring water as an aquamanile. Seven silver models of Caquesseiato are recorded, including the present example. The majority are in private Portuguese collections, one is in the Musée National de la Renaissance, Château d'Ecouen. Four of these have pierced sides and detachable covers, traditionally thought to be used for burning incense. But their function could be as well for pouring and keeping water hot. Silver Caquesseitao were particularly prized: the king of Portugal Dom Fernando II kept one in his study in the Palaccio das Necessidades, the Russian prince Feliz Youssopov had one which was confiscated after the Russian Revolution, and Baron James de Rothschild's is now in the Musee d'Ecouen. Manuel Teles da Silva (1641-1709), 2nd Earl of Vila Maior, became first Marquis de Alegrete in 1687, after negociating the marriage of King Dom Pedro II of Portugal (1648-1706) with Maria Sofia of the Palatinate (1666-1699). He participated in the battle of Ameixal in 1663 during the Portuguese Restoration War, and was made colonel at the age of 27. He was one of the negociators of the Methuen Treaty in 1703, a commercial treaty which cemented the relationship between Portugal and England. The Marques built a farm called Quinta Alegrete, which is now part of the Portuguese National Heritage.



311

NAUTILE MONTÉ EN VERMEIL PAR JOHANN-ANDREAS THELOT, AUSBOURG, 1695-1700

A GERMAN NAUTILUS CUP WITH SILVER-GILT MOUNTS, JOHANN-ANDREAS THELOT, AUGSBURG, 1695-1700

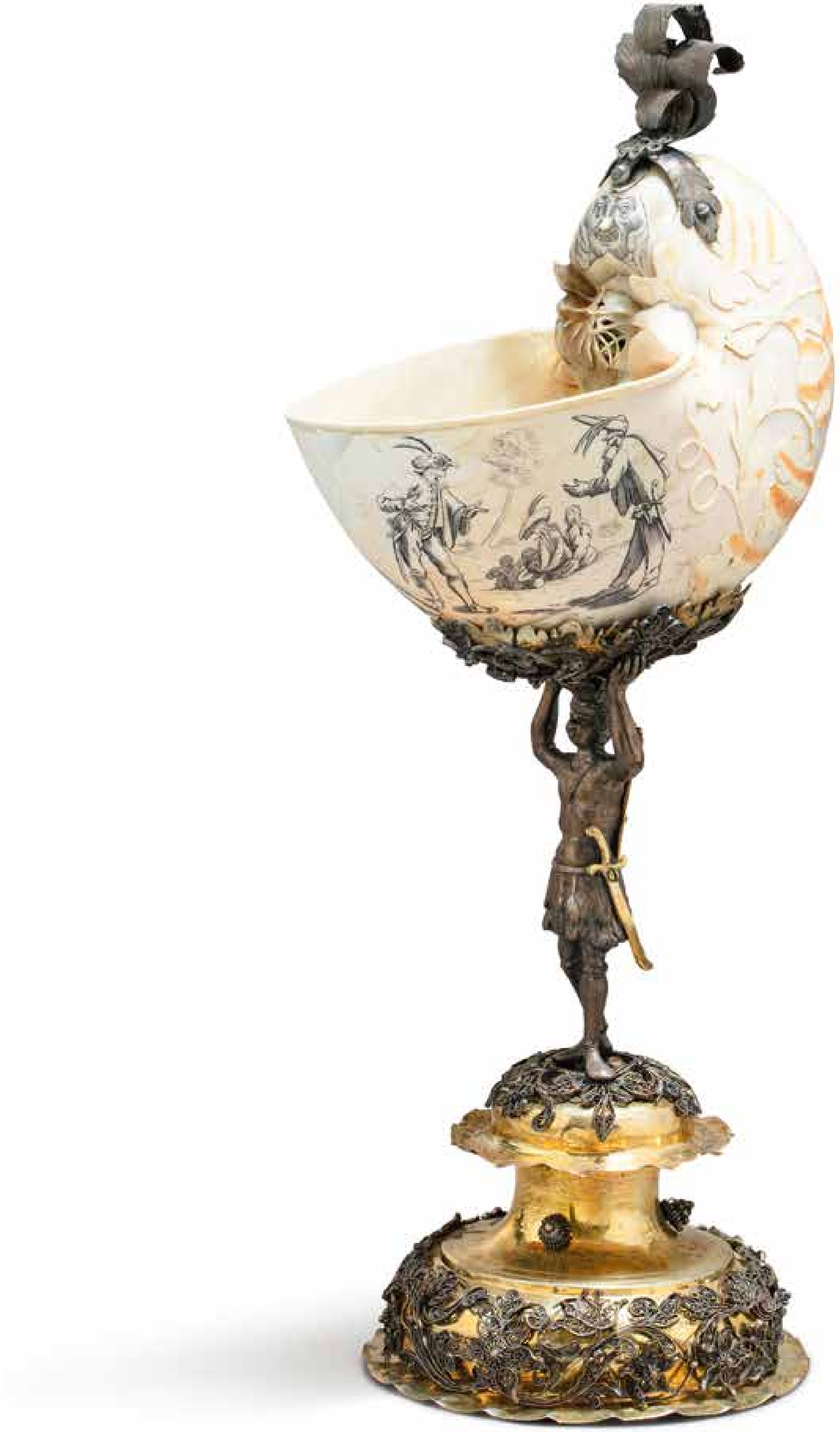
la base appliquée de deux frises de feuillage filigrané, la coquille gravée de personage de la Commedia del Arte d'après Jacques Callot, le fût en forme d'indigène, un sabre sur le côté gauche et carquois dans le dos

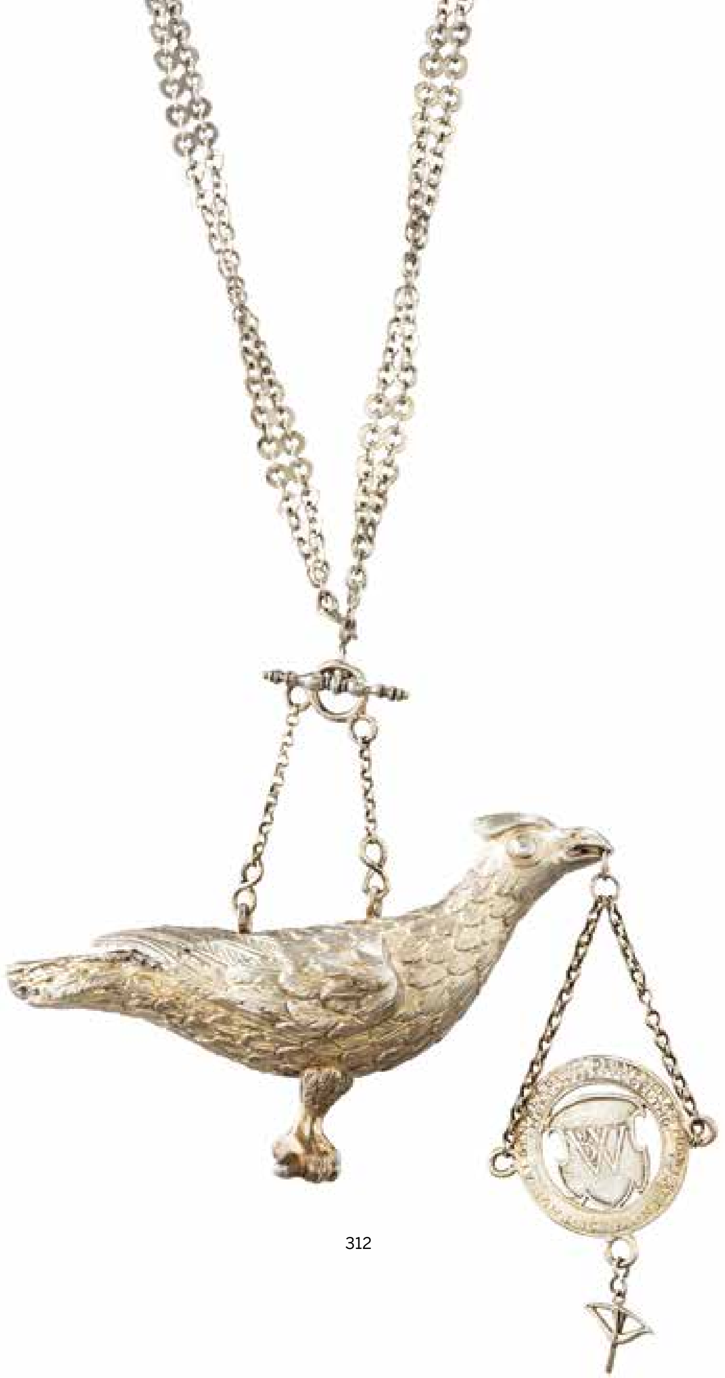
the base applied with two filigree foliage friezes, the shell engraved with Commedia del Arte characters after Jacques Callot, the stem shaped as a native, a saber on his left side and a quiver on his back
height 15$\frac{5}{16}$in.; 39.8 cm

PROVENANCE
Galerie Antony Embden, Paris, 2010

⊙ 40 000-60 000 €

41 000-61 500 US$





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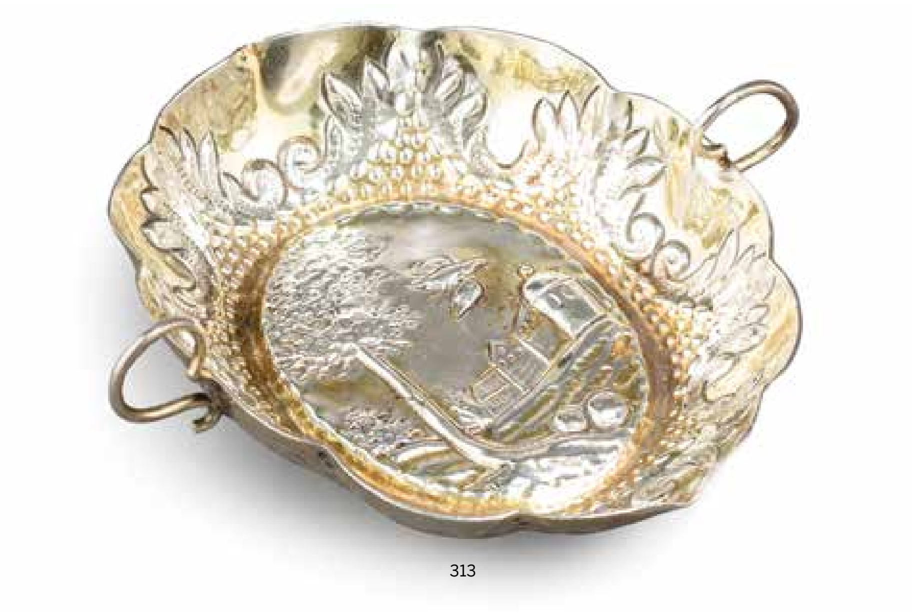


313

312

“PAPEGEI” OU TROPHÉE DE LA GUILDE DES ARCHERS, ALLEMAGNE, 1598

A PARCEL-GILT “PAPEGEI”, OR SHOOTING TROPHY, OF THE BOWMEN GUILD, UNMARKED, GERMANY, DATED 1598

l’oiseau tenant dans son bec une petite chaîne double soutenant un bouclier ciselé du monogramme BW, une petite arbalète suspendue à la bague, l’oiseau saisissant une branche suspendue par une petite chaîne double attachée sur son dos

the bird holding in its beak a small double chain suspending a shield chased with monogram *BW*, initials of Burschap (guild) and Westenfeld, limited by a ring engraved with the following inscription in a local dialect close to ancient Dutch « *DER BURSCHAP. THO. WESTEN. VELDE. THON. ALDENBERGEI HORT DUSSE VOGEL THO 1598* » that can be roughly translated as “*This bird belongs to the guild of Westenfeld (or Western field) in Aldenberge*”, a small crossbow suspended at the ring, the bird with its claws grasping a branch suspended by a small double chain attached on its back where hung its original chain made of double loops
height 4 23/32 in.; length 7 31/64 in.; 12 cm; 19 cm.

PROVENANCE
Collection Maxine Ducamp, vers 1880;
J. Kugel, Paris, 2008.

LITERATURE
Ernest Bosc, *Dictionnaire de l’art, de la curiosité et du bibelot*, 1883, p. 517 ill.

As indicated by the inscription, this papegay belonged to the guild of the bowmen, called in German “Schiitzenverein”, of Westenfeld, a suburb of the small city of Aldenberge (today Altenberge) near Munster, located at a few kilometres from the Dutch border. Quite abundant in the Netherlands, the production of such shooting trophies was rare in Germany.

20 000-30 000 €

20 500-30 700 US$

313

PETITE TASSE À VIN À DEUX ANSES EN ARGENT ET VERMEIL PAR HANS JACOB BAUER, AUGSBOURG, VERS 1670-1674

A SMALL GERMAN PARCEL-GILT SILVER WINE TASTING BOWL, HANS JACOB BAUER, AUGSBURG, CIRCA 1670-1674

le centre repoussé d’un paysage avec château, arbre et oiseau

the centre embossed with a landscape with castle, tree and bird, foliage border
height11⁄16in.; length 315⁄16in.; depth 31⁄8in.;
1,8 cm; 10 cm; 8 cm.

PROVENANCE
Schloss Ahlden, Allemagne, mai 2010

600-800 €

650-850 US$

314

TASSE À VIN EN ARGENT ET VERMEIL AVEC ANSES PAR JOHN KILLIAN, AUGSBOURG,1689-1692

A GERMAN PARCEL-GILT SILVER WINE TASTING BOWL WITH TWO HANDLES, JOHN KILLIAN, AUGSBURG, 1689-1692

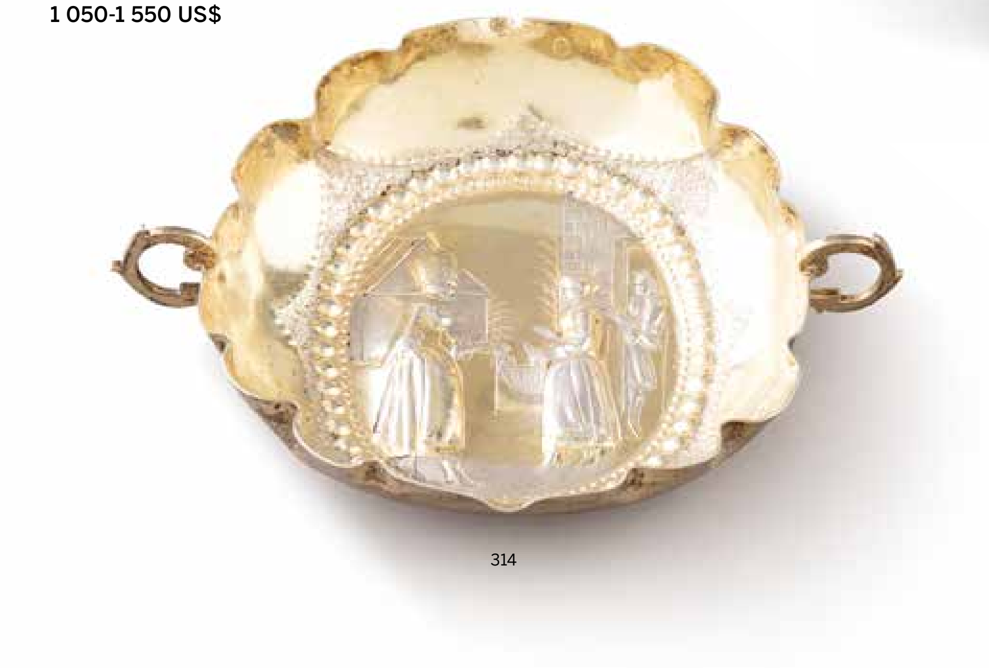
de forme ovale, le centre décoré d’une scène figurée ciselée représentant une dame, un serviteur, et un homme caché derrière une porte

the center chased with a figural scene representing a lady, a servant, and a man hidden behind a door
height 5½in.; length 6½in.; 3,8 oz.; 14 cm; 16,5 cm; 110 g.

PROVENANCE
Dorotheum, Vienne, 17 mai 2010, lot 14

1 000-1 500 €

1 050-1 550 US$



314

315

COUPE COUVERTE EN ARGENT ET VERMEIL, LA COUPE PAR HEINRICH STAUB, LE COUVERCLE PAR JEREMIAS RITTER, NUREMBERG, VERS 1620

A LARGE GERMAN PARCEL-GILT SILVER CUP AND COVER, THE CUP, HEINRICH STAUB, THE COVER, JEREMIAS RITTER, NURNBERG, CIRCA 1620

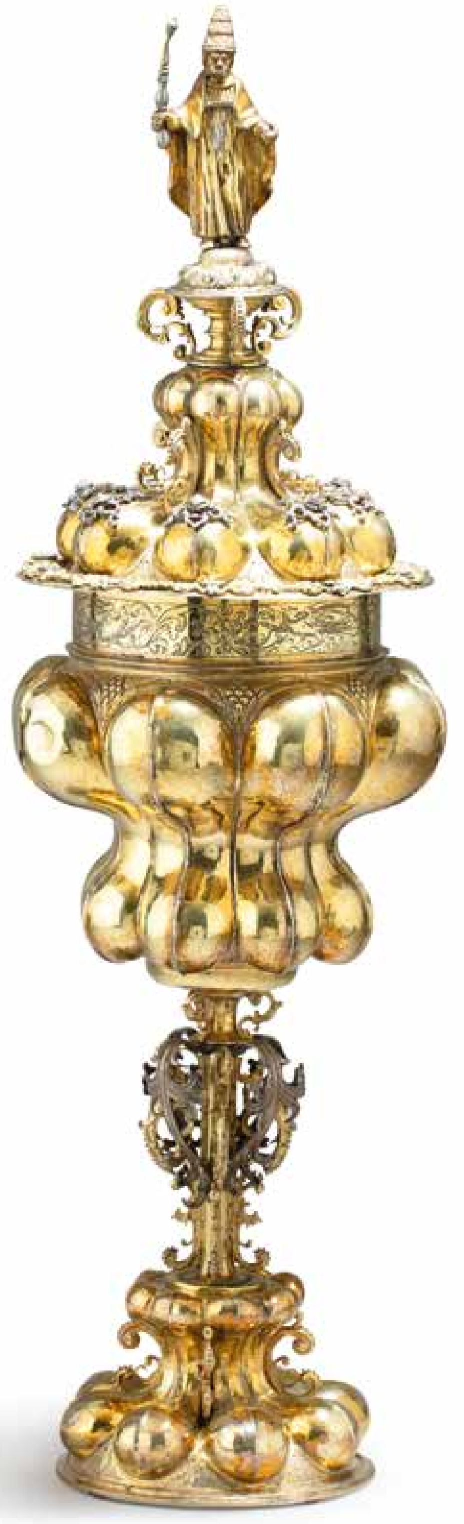
reposant sur un pied lobé, le fût avec des consoles à volutes, le bord gravé d’oiseaux et de volutes de feuillages, le couvercle orné d’une prise postérieure représentant un évêque, la base gravée d’une inscription et de la date 1711

the lobed cup on a spreading lobed foot, the stem with scroll brackets and silver foliage calyx, the rim engraved with exotic birds within foliage scrolls, the cover lobed and with a later finial cast as a bishop, the base applied with a plaque engraved with an inscription *M?DEÜLL. CVS.TOS* and with the date *1711*
height 19,5 in.; weight 43 oz.; 49,5 cm; 1220 g.

PROVENANCE
Probablement Karl von Rothschild, Frankfurt
Transmis par descendance à Victor Rothschild, Esq.
Sotheby’s Londres, 26 avril 1937, lot 223
Christie’s Londres, 10 juin 2008, lot 166

30 000-40 000 €

30 700-41 000 US$



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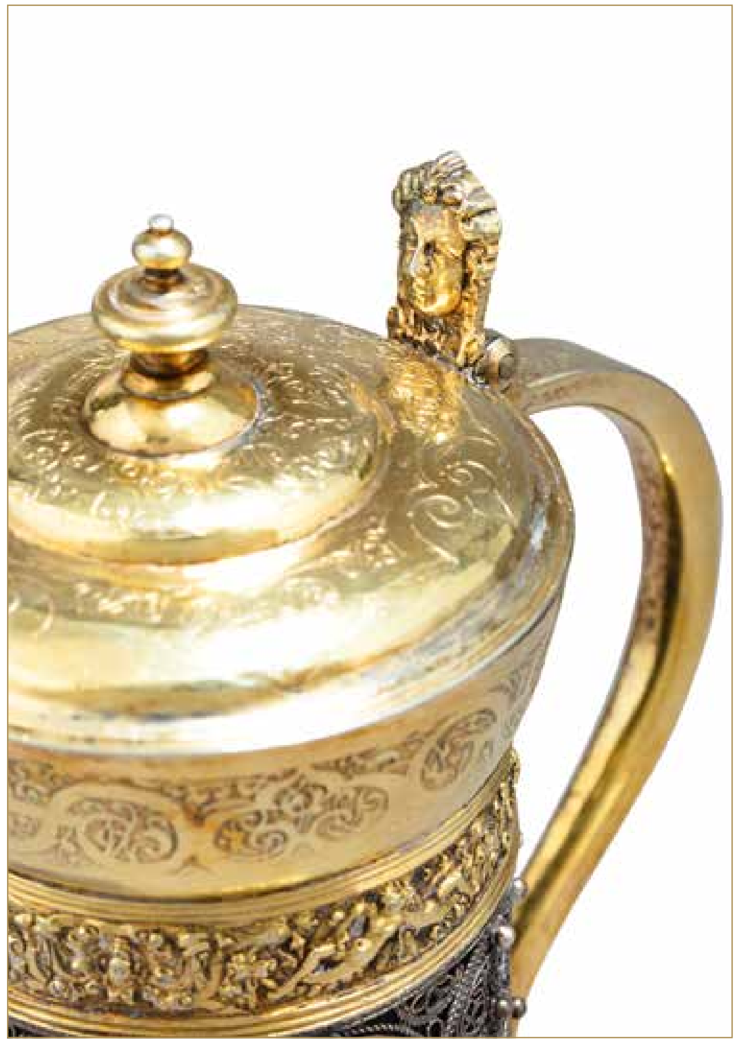


316

CHOPE EN ARGENT ET VERMEIL, POINÇON D'ORFÈVRE NON IDENTIFIÉE, AUGSBOURG, XVIE SIÈCLE

A RENAISSANCE PARCEL-GILT SILVER TANKARD, UNIDENTIFIED MAKER'S MARK, AUGSBURG, 16TH CENTURY

le bord du pied, le col et le couvercle gravés de rinceaux, le corps filigrané à motif de rosace entre deux frises de putti et de masques sur fond amati, l'appui-pouce en forme de masque féminin, avec verre inamovible

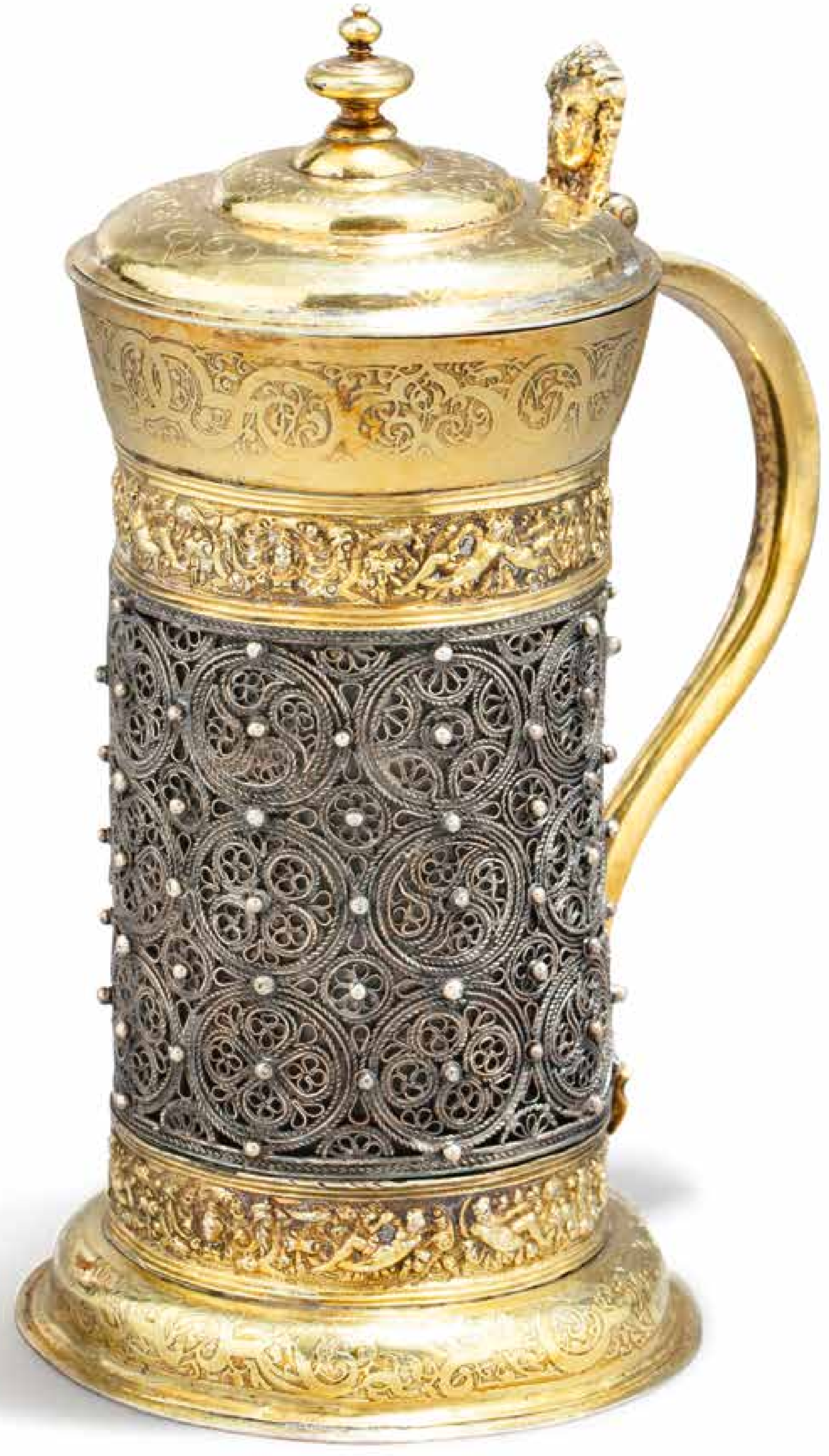
the foot rim, the neck, and cover engraved with scroll, the filigree body with rosette motif between two friezes of putti and masks on matted ground, the thumbpiece shaped as a female mask, with immovable glass liner
height 9 7/16in.; total weight 38,6 oz.; 21 cm; 1096 gr.

PROVENANCE
A. A. Antiquities, 2014

This tankard is one of a small group of silver gilt and silver filigree mounted glass tankards made in Southern Germany during the second half of the sixteenth century. It is not known exactly how many were made or how many are extant but in 1910 E. Alfred Jones recorded ten tankards in total, including four then in the Russian Imperial Collection and one bequeathed to Clure College, Cambridge in 1617. The tankards originate from Augsburg or Ulm, apart from the unmarked ones, and they tend to be classified into two groups due to two variations of the design. Examples are found in the following locations: the Kremlin, Moscow; Royal Ontario Museum, Toronto; the Ashmolean Museum, Oxford; Clare College, Cambridge; Bayerisches Nationalmuseum, Munich; The Schroder collection; The Gilbert collection and the Schatzkammer des Deutschen Ordens, Vienna.

100 000-150 000 €

103 000-154 000 US$



317

PLAT OCTOGONAL DE PRÉSENTATION EN CUIVRE DORÉ ET CRISTAL DE ROCHE À BORDURE DE FILETS, PROBABLEMENT ITALIE MILIEU DU XVIIE SIÈCLE

A LARGE GILT COPPER AND ROCK CRYSTAL CHARGER, PROBABLY ITALIAN MID-17TH CENTURY

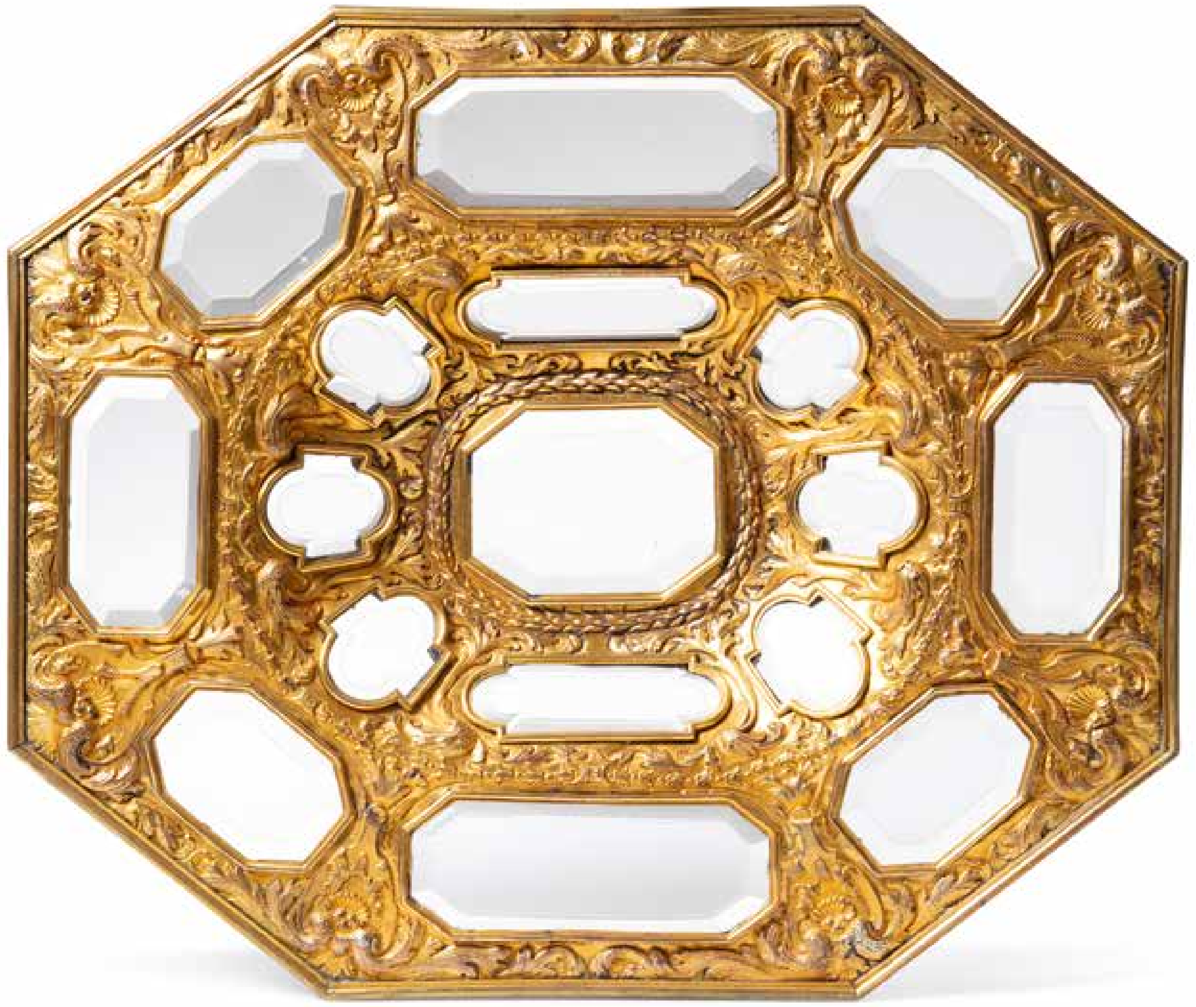
le corps formé de deux plaques dont une repoussée de motifs rocaille, de feuillages et de guirlandes de laurier, enserrant des panneaux en cristal, certains gravés, sertis dans des cadres filetés ; sur quatre pieds en enroulements

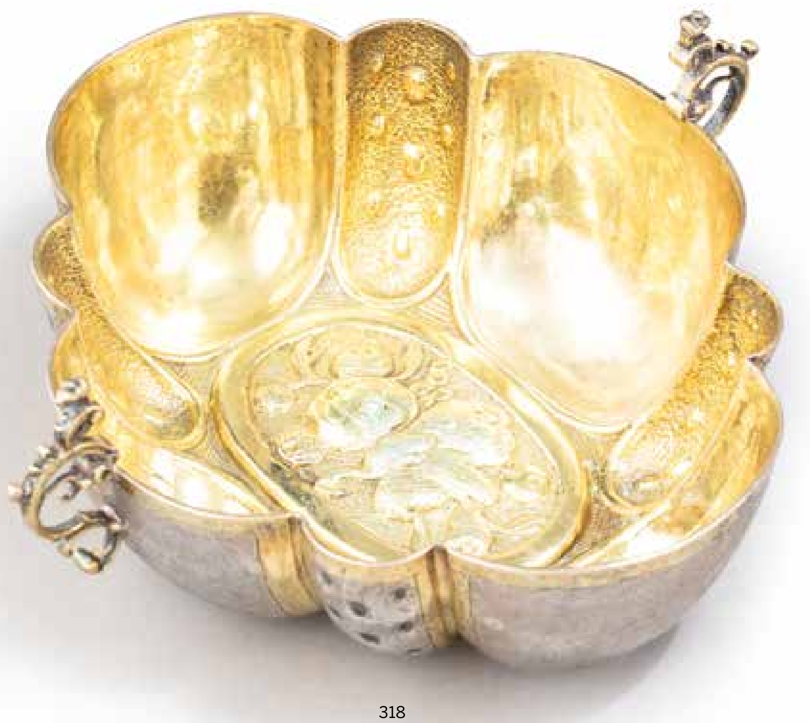
octagonal rock crystal dish on four scrolling feet; with moulded border, the copper mount repoussé and chased with foliage, shells, husks, flowers and central wreath, inset with rock crystal panels of various sizes and shapes, some engraved, each in moulded frame, with applied back plate
length 18⅞ in.; 48 cm

PROVENANCE
Galerie J. Kugel, Paris.
Collection Yves Saint Laurent et Pierre Bergé
Christie's Paris, 23 février 2009, lot 137

60 000-80 000 €

61 500-82 000 US$





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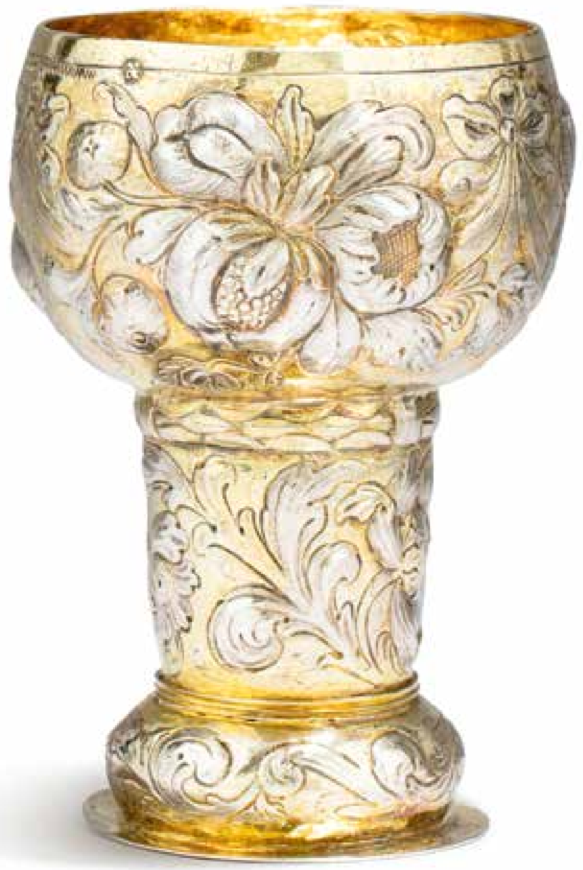


319

318

TASSE À VIN EN ARGENT ET VERMEIL PAR WILHELM MICHAELIS, WITTENBERG, VERS 1630

A GERMAN PARCEL-GILT SILVER WINE TASTER, WILHELM MICHAELIS, WITTENBERG, CIRCA 1630

de forme ovale, avec deux anses, les côtés à quatre lobes à décor de peau de serpent, le centre repoussé de fruits et de fleurs, gravé sous la base RH et 1652

shaped-oval form, with two handles, the sides with four lobes with snakeskin texturing, the centre embossed with fruit and flowers, the underside engraved *RH* and *1652*
height $5\frac{9}{16}$in.; weight 3,8 oz.; 14.2 cm; 110 g.

PROVENANCE
M. Kiener, Zurich
Sotheby's Londres, 4 décembre 2012, lot 239

LITERATURE
Exh. Cat. Museum für Angewandte Kunst Frankfurt, 2011, no. 15A

The goldsmith is recorded fulfilling an important order of silver-gilt gifts for a visiting delegation of Saxony princes and princesses in 1630 see: István Heller, Marienburg-Wittenberg, Weltkunst, 69. Jahrgang no. 8, August 1999, p. 1416.

In 1618 Wilhelm Michaelis, a native of Busenwurth in Dithmarschen, became a citizen of Wittenberg and was admitted to the goldsmiths' guild there two years later. Wittenberg city archives record that Michaelis was commissioned on a number of occasions to supply items, as when, in 1630 for the visit of several Saxon princes and princesses, he made a number of gilt items, including a drinking jug, a ship on wheels, two services and a bunch of grapes. Michaelis is also recorded as having given a chalice to the monastery of St. Barbara in 1632. He died in 1638.

2 000-3 000 €

2 050-3 100 US$

319

GOBELET RÖMER EN ARGENT ET VERMEIL PAR CHRISTOPH BEER, NUREMBERG, VERS 1680

A GERMAN PARCEL-GILT SILVER RÖMER GOBLET, CHRISTOPH BEER, NURNBERG, CIRCA 1680

reposant sur un piédouche, le fût et la coupe moulurés de fleurs et de feuilles

on spreading foot, the stem and the bowl embossed with flowers and leaves
height 5⅛in ; weight 3.9 oz ; 13 cm ; 112 g

PROVENANCE
Schloss Ahlden, Allemagne, 2010

7 000-10 000 €

7 200-10 300 US$

320

PETITE COUPE COUVERTE EN VERMEIL, FRANSSOYS EELIOET, UTRECHT, 1622

A SMALL DUTCH SILVER-GILT CUP AND COVER, FRANSSOYS EELIOET, UTRECHT, 1622

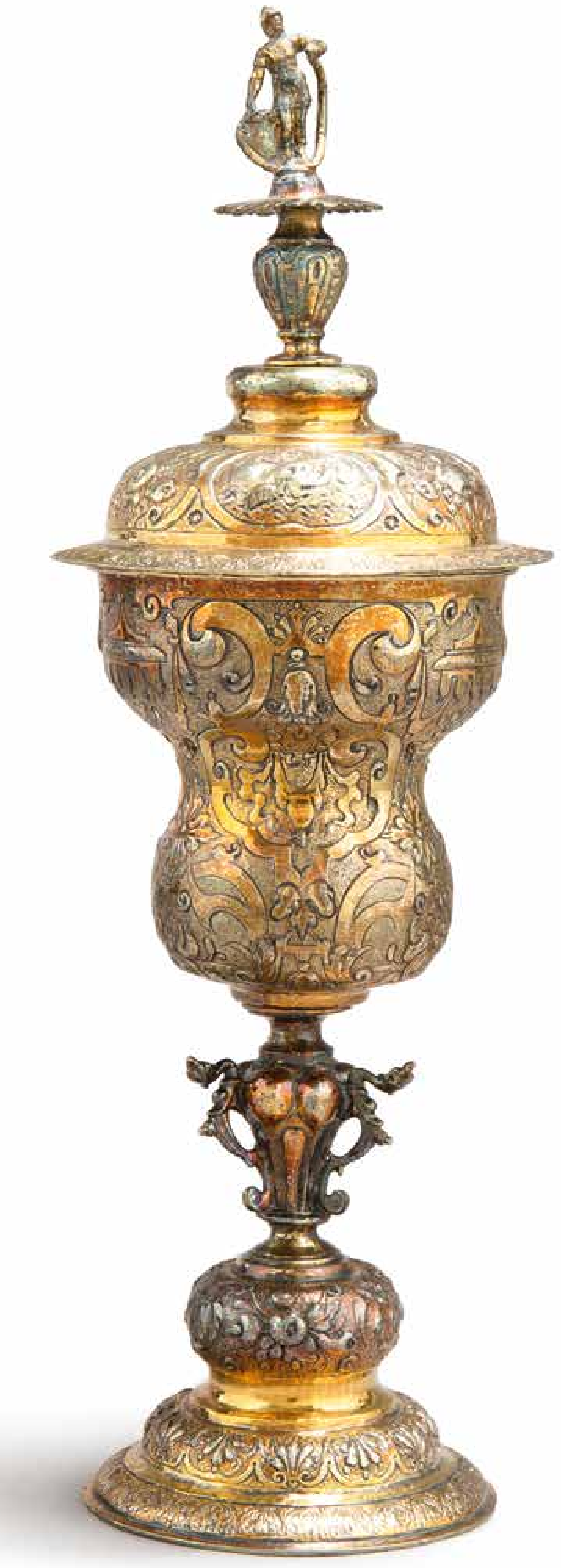
sur base circulaire bombée avec bordure de godrons, le corps ciselé d'arabesques et d'enroulements, le couvercle décoré de façon similaire, la prise en forme d'un guerrier romain

on domed circular base, gadrooned border, the body chased with arabesques and scrollwork, the cover similarly decorated, the finial as a roman warrior
height 9¾in.; weight 8,8 oz.; 24,8 cm; 250 g.

PROVENANCE
Collection de Robert and Angelique Noortman
Sotheby's Amsterdam, 17 décembre 2007, lot 85

40 000-60 000 €

41 000-61 500 US$



320

321

ENSEMBLE DE DOUZE BUSTES DE CÉSARS EN PIERRE DURE, ARGENT ET VERMEIL PAR HENRI ET ALIX VEYRASSAT, PARIS, APRÈS 1847

A SET OF TWELVE FRENCH HARDSTONE AND PARCEL-GILT SILVER EMPEROR PORTRAIT BUSTS, PARIS, POST-1847

représentant chacun un empereur romain, la base en vermeil et socle en marbre, vendus par Cartier, chacun accompagné d'un écrin en maroquin rouge ou vert estampé Cartier

each depicting a Roman emperor, the heads of varied hardstones, parcel-gilt silver busts, each on silver-gilt pedestal and marble plinth, based on Suetonius's *De Vita Caesarum*: Julius Caesar, Augustus, Tiberius, Caligula, Claudius, Nero, Galba, Otho, Vitellius, Vespasian, Titus and Domitian; each with fitted Cartier red or green leather box, retailed by Cartier
height of largest 6¾in.; 17,2 cm.

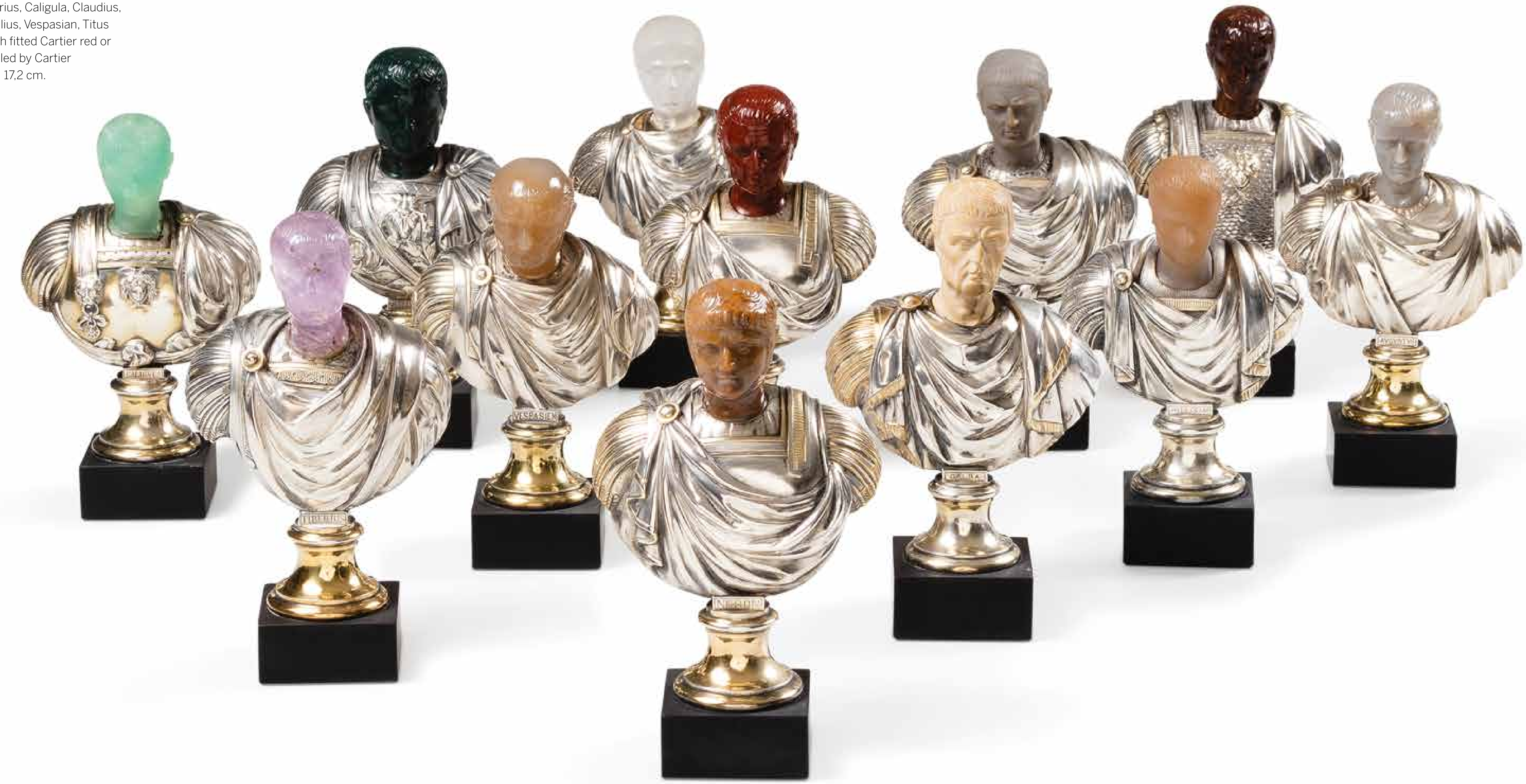
PROVENANCE
An American Midwestern Estate
Christie's New York, 21 octobre 2011, lot 17

Each bust represents a Roman emperor, Julius Caesar, Augustus, Tiberius, Caligula, Nero, Galba, Otto, Vitellius, Vespasian, Claudius, Galba, Otho, Titus and Domitian, following Suetonius's *De Vita Caesarum*, the Roman historian's most famous work (often translated as The Twelve Caesars). Published in 121 *AC*, the book is a set of twelve biographies of Roman Emperors beginning with Julius Caesar, and is considered one of the most significant primary sources on Roman history. In addition to documenting the political history of Rome from the late Republic to the end of the Flavian Dynasty, The Twelve Caesars also provides fascinating details on the Emperors' lives including accounts of family life, physical appearance and personal habits.

A pair of French silver and hardstone busts, also by Henri and Alix Veyrassat, late 19th century, with stamped number 417 and 284, depicting emperors Titus and Claudius, on black marble plinths, was sold at Sotheby's, 17 May 2022.

30 000-40 000 €

30 700-41 000 US$



322

CENTRE DE TABLE EN CRISTAL DE ROCHE ET ÉMAIL AVEC MONTURES EN VERMEIL PAR HERMANN RATZERDORFER, VIENNE, VERS 1870

A ROCK-CRYSTAL CENTREPIECE IN THE FORM OF A HIPPOCAMP WITH ENAMELLED SILVER-GILT MOUNTS, HERMANN RATZERDORFER, VIENNA, CIRCA 1870

la coupe, formée de la partie supérieure de l'hippocampe, les montures en vermeil ornées d'émail opaque polychrome et serties de perles et d'améthystes, le pied formé par un personnage tenant un trident, poinçon sur le bord extérieur du pied du personnage

the rock-crystal body carved with scrollwork and forming a cup and cover, silver-gilt bands richly enamelled with flowers, colourful birds and scrollwork and applied with amethysts and natural pearls around the neck, the curling tail and the torso of the hippocamp, as well as below its spread carved wings; supported by the gilt half-kneeling figure of Poseidon holding a trident, wearing opaque pale blue enamel cuffs and a wreath, the spreading foot also carved with scrollwork and mounted in similarly decorated bands of high relief enamel on a gilt ground, *maker's mark*
height 16⅜in.; 41,6cm.

PROVENANCE
Galerie Neuse, Brême, 2010.

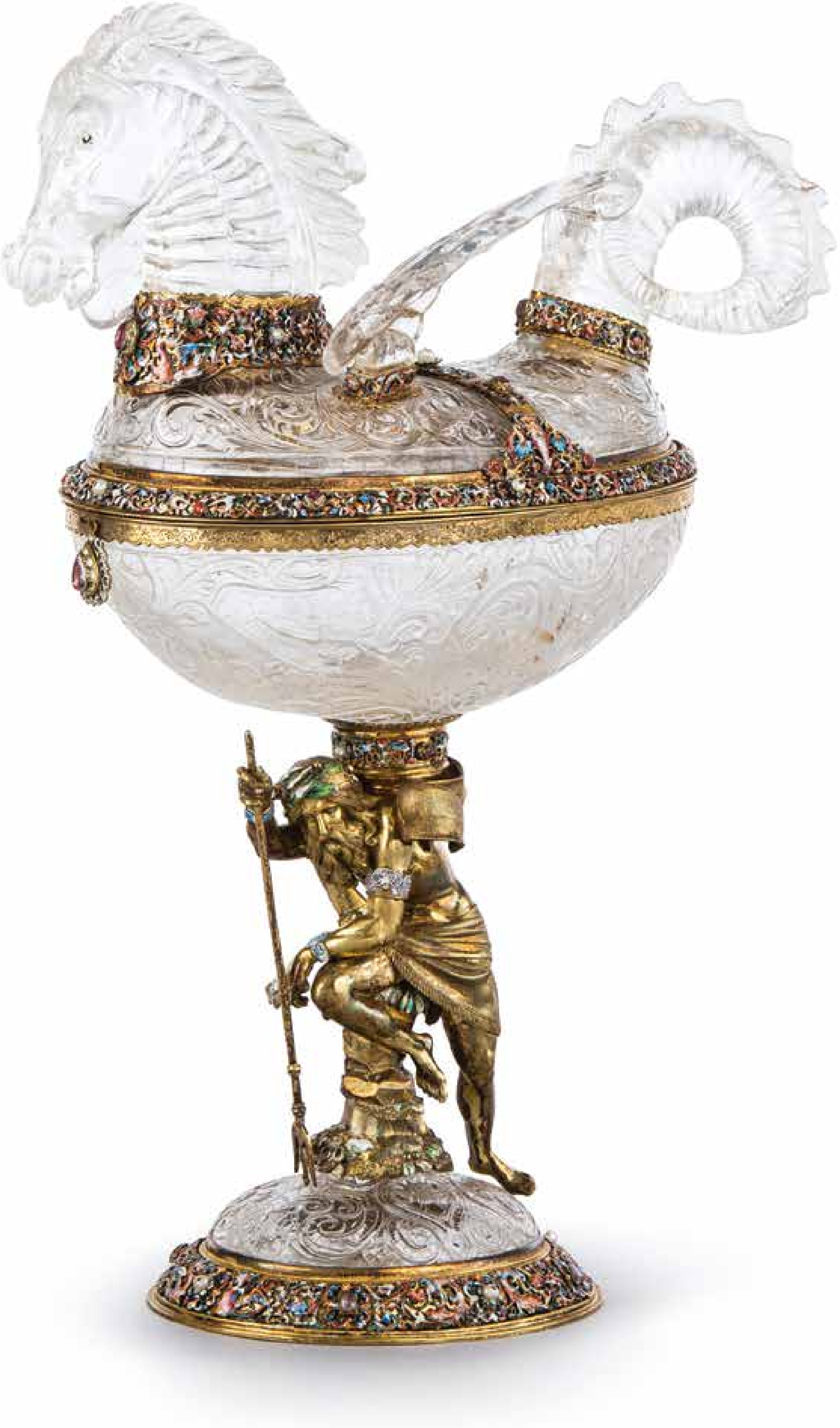
Since their inception, Viennese enamel and hardstone *Historismus* objects have been victims of their own success. Popularity with customers rapidly led to an increase in production and a decline in quality comparable to that seen in the Historismus silver industry in Hanau. Because the elements to be found in the best, early pieces by such goldsmiths as Hermann Ratzersdorfer and Hermann Böhm, dating from around 1870, such as the present lot, are very similar to those found in the later, mass-produced items, very few have taken the trouble to notice the differences in quality. Certainly since the revival of interest in 19th century works of art during the early 1970s, the criterion for judging Viennese objects has changed. Perhaps it is now time to look at each object on its own merits and admire the best pieces, such as this rock-crystal centrepiece with elaborate enamel mounts, for their vigorous design, excellence of craftsmanship and brilliantly colourful enamelling, an effect described in 1889 as "gorgeous without being barbaric".

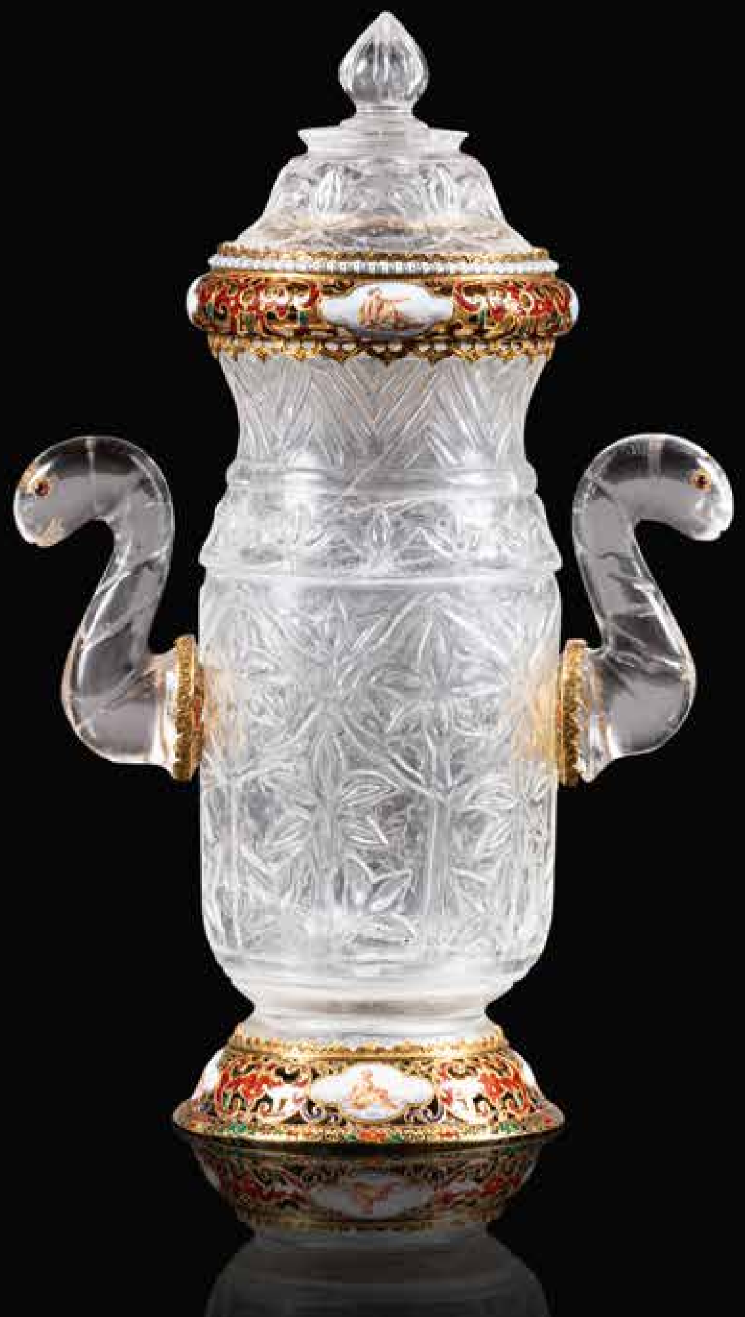
Vienna, seat of the Hapsburg Empire, was ideally suited to join the historic revival which was sweeping the rest of Europe. Not only did the *Kaiserliche Schatzkammer* host the most inspiring mediaeval and renaissance objects, but Austria and nearby Hungary had an unequalled history of enamelled jewellery production. Vienna was also already in the forefront of the movement to improve modern design with the opening of dedicated museums and Applied Art Schools which provided informed assistance (Josef Ritter von Storck, Professor of Architecture is thought to have designed objects for Ratzersdorfer) and were ultimately to sow the seeds for the Secession revolt. Furthermore, it was decided that Vienna too should have its own International Exhibition in 1873 with half its space devoted to promoting the Austrian Empire, and half for the rest of the world. The Exhibition was ill-starred: the United States did not show, the premises were not finished for the opening ceremony, the Vienna Stock Exchange collapsed, cholera broke out and visitors, such as Sir Richard Burton, complained bitterly of the high prices. Exceptionally, critics and public praised the neo-Renaissance creations of the Viennese goldsmiths which were said to light up the gloomy Exhibition Rotunda with their colour and sparkle.

Chief of these goldsmiths was the Imperial warrant-holder, Hermann Ratzersdorfer (1815-1891), who started in business in 1843, producing "Rococo Galanterie Waaren", the type of object he was to show at the 1851 Exhibition in London, winning a medal for "a toilet glass ... of elaborate and choice workmanship". Already by the Paris 1855 Exposition, where he showed "un joli coffret d'argent émaillé", the firm was moving towards the neo-Renaissance taste. From 1867, Dual Monarchy with Hungary provided access to an affordable source of rock crystal and other hardstones.

50 000-70 000 €

51 500-72 000 US$





323

BOUTEILLE COUVERTE EN CRISTAL DE ROCHE, LA MONTURE EN OR ÉMAILLÉ, FIN XIXE SIÈCLE

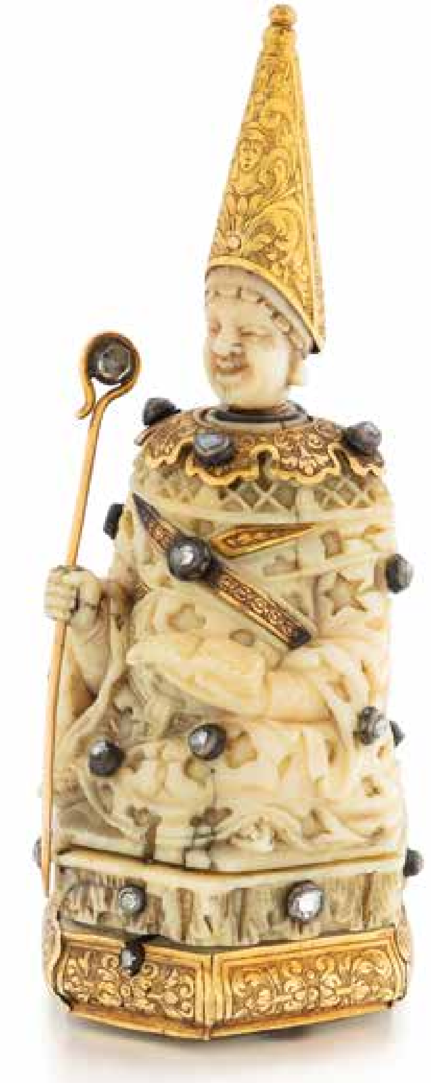
A ROCK CRYSTAL GOLD-MOUNTED BOTTLE AND COVER, LATE 19TH CENTURY

with polychrome enamel mounts, adorned with quatrefoil mythological allegories, the rock crystal body carved with stylized flowers, the handles shaped as snakes with stone inlays, the lid with white and blue enamel
height 6⅓ in.; 16 cm

PROVENANCE
Christie's Paris, 9 décembre 2012, lot 318

8 000-12 000 €

8 200-12 300 US$



324

ETUI À PARFUM EN IVOIRE EN FORME DE DE DIGNITAIRE SIAMOIS ASSIS, LES MONTURES EN OR, PARIS OU DRESDE, DÉBUT DU XVIIIE SIÈCLE

A FRENCH OR DRESDEN CARVED IVORY SCENT BOTTLE DEPICTING A SEATED SIAMESE DIGNITARY, EARLY 18TH CENTURY

Ivory
with Paris fleur-de-lys discharge mark on the cap
ivory with diamond and gold mounts
Please note that this lot contains elephant ivory the export of which outside the EU is now prohibited pursuant to European regulation 2021/2280 of 16 December 2021. Sotheby's will be able to provide the buyer with the intra-community certificate attached to this item

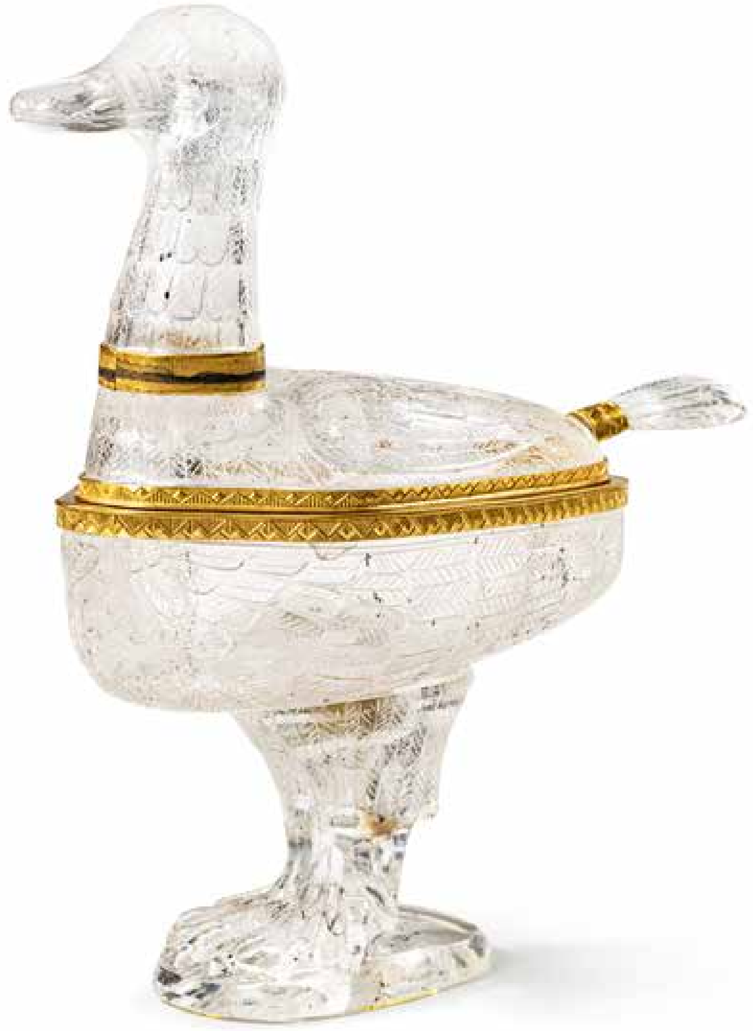
Veuillez noter que ce lot contient de l'ivoire d'éléphant et que conformément au règlement européen 2021/2280 du 16 décembre 2021, l'exportation de biens contenant cette matière hors de l'UE est interdite. Sotheby's sera en mesure de délivrer à l'acquéreur le certificat intracommunautaire concernant ce bien.
height 3¼ in.; 8,2 cm

PROVENANCE
Sotheby's Londres, 6 juillet 2017, lot 95
Galerie A la Façon de Venise, Paris, 2018

This finely carved ivory scent bottle with gold and diamond mounts, with distinctive Paris fleur de lys discharge mark, can be compared to a group which belonged to the Princess Therese Kunigunde Sobieska who was married to the Elector Max Emmanuel of Bavaria (1676-1730) and which are in the treasury of the Munich Residenz and listed by Thomas and Brunner (*op.cit.*). Two further related scent bottles belonging to Anna Maria Luisa de Medici (1667-1743), are recorded, one by Reiner (*op. cit.*), the other by Hackenbroch (*op. cit.*) and also an etui figure of a harlequin included in the Gonzalez Palacios collection, sold Sotheby's Paris 29 March 2007, lot 15. All these pieces, including the Munich Treasury etuis have the same fleur-de-lys mark. The J Paul Getty Museum catalogue records that the single uncrowned fleur de lys mark would appear to be the discharge mark for silver small objects used between 1717-1722 (*op.cit.*), and also used for gold, see Charles Truman, *The Gilbert Collection of Gold Boxes*, London, 1991, p.31, who states it could be also be for 1712-17. Truman catalogued in the Waddesdon Manor collection a further related chinaman etui.

◉ 20 000-30 000 €

20 500-30 700 US$



325

COUPE COUVERTE EN CRISTAL DE ROCHE MONTÉS EN ARGENT, EUROPE CONTINENTALE, FIN DU XIXE SIÈCLE

A ROCK-CRYSTAL CUP AND COVER WITH SILVER-GILT MOUNTS, CONTINENTAL, LATE 19TH CENTURY

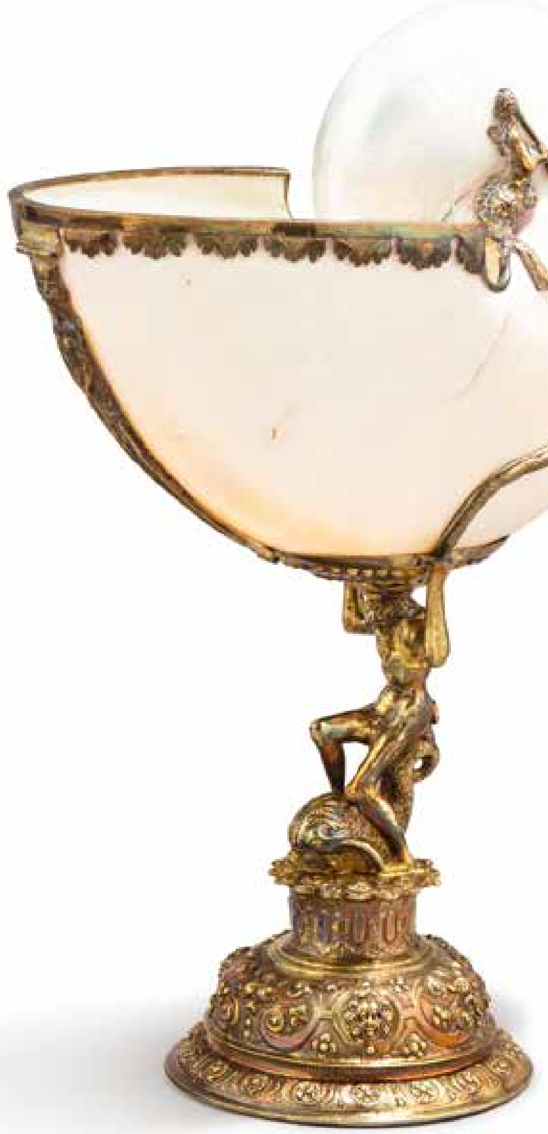
sculptée en forme de canard sur base ovale, portant un collier doré en roseau, les montures dorées décorées d'un motif de zigzag, apparemment non poinçonnée

carved in the shape of a duck on an oval rock-crystal base, wearing a reeded gilt collar, the gilt mounts decorated in a zig zag pattern, on an oval rock-crystal base, *apparently unmarked*
height 9½in.; width 9 in.; 24,13 cm; 22,86 cm.

PROVENANCE
Hartman Rare Art, 2008.

5 000-7 000 €

5 200-7 200 US$



326

NAUTILE MONTÉ EN VERMEIL PAR JOHN EVANS, LONDRES, 1600

AN ELIZABETH I SILVER-GILT-MOUNTED NAUTILUS CUP, MAKER'S MARK IE THREE PELLETS BELOW, PROBABLY FOR JOHN EVANS, LONDON, 1600

le coquillage à monture feuillagée, les attaches de chaque côté en forme de sirène jouant d'un instrument de musique, la bande centrale ornée d'une cariatide et de feuillages, le fût représentant Neptune assis sur un dauphin, le tout sur une base décorée de masques grotesques, fruits, fleurs et feuillages

the shell with engraved foliate border, the scroll straps of each side applied pipe players, the central strap decorated with a female caryatid, the stem cast as Neptune seated on a dolphin, all on a domed base decorated with grotesque masks, fruit and strapwork
height 10⅝in.; 27 cm.;

PROVENANCE
S. J. Phillips, Londres, 1995
Lord Harris of Peckham
Christie's Londres, 25 novembre 2008, lot 51

LITERATURE
David M. Mitchell, *Silversmiths in Elizabethan and Stuart London*, Woodbridge, Suffolk: The Boydell Press, 2017, p. 356-57, ill. full page.

This mark has been attributed by Piers Percival to John Evans, see "John Evans, maker of Steeple Cups," *Silver Society Journal* 12 (Autumn 2000), pp. 128-33.

⊙ **50 000-80 000 €**

51 500-82 000 US$